THE NEW YORK DRAMATIC MIRROR.

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SUMMER SALAD.

AT this time of year the average MIRROR-reader's fancy lightly turns to thoughts of hammocks, popular literature and other seasonable things, if not to the things themselves. To keep in touch with this Summer mood, the series of scholarly dramatic essays that have dignified this page will be discontinued for a few weeks, while a crisp weekly Salad, served with a palatable sauce, will temporarily usurp its place. It is believed that the substitution will be appreciated by all who wish to give their brains as well as their bodies recreation during the warm weather, while our valuable literary and debative articles will not run the risk of being lightly skimmed over. The dramatic essays will be resumed with the issue of September 3, and we promise that they will be more varied and more interesting than ever. Meantime, the list of writers will be enlarged and strengthened materially by the addition of a number of famous names.

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IT is something of a tumble from Bernhardt to Winston, but Margaret Mather has accepted the latter as her leading "man" for the coming season. Charlotte Cushman could not make male tragic impersonations acceptable, but Jeannie Winston may do better.

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FIRST BALLET GIRL.—"Are you going in bathing, Madame De Kicque?"

SECOND BALLET GIRL.—"No, my dear. I have some respect for the proprieties."

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A PAPER in this city called Miss Urquhart a "big fat thing" recently, but Isabelle only smiled one of her dreamy, far-off smiles and took in a few inches more in her tennis belt and scored one more on her free advertisement list.

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THE Blubbenheimer Quartette is the name of a musical aggregation that is touring the Occident.

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SHOULD the advertising agent of Cleveland's Minstrels run across a paper-manufacturer he may find it difficult to explain one of his ingenuous little advance notices, which proclaims that the show monopolizes the entire product of one mill for stock used in its posters and other advertising features. Evidently the agent doesn't know that the smallest mill in the United States turns out two tons of paper a day, and that there are about three hundred working days in the year. In other words, he asks people to swallow the statement that his minstrel party puts out at the very least six hundred tons of paper during its season.

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TOLSTOI says that love is only a result of over-feeding, but his argument will scarcely hold water. The Living Skeleton of a Bowery museum fell in love with a girl who hadn't eaten anything in four months, and they were married with great *éclat* before a large and fashionable audience.

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THIS is the way that Signor Galassi makes the announcement in the Milan *Trovatore* that he is "At Liberty," but the formula cannot be recommended for a "two-line display" card in THE MIRROR: "Antonio Faentini Galassi, renowned baritone, favorably known in the greatest theatres, particularly in foreign countries, by reason of his magnificent vocal resources and his skill as a lyric artist, not having entertained any of the propositions recently made to him, is yet at liberty, in Milan, to accept an engagement."

* * * *

MRS. LANGTRY has the pleurisy, and the Richard Bird whispers that she will not play again in this country.

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THE country place at Whitestone, L. I., leased by the Five A's has not attracted enough members to pay expenses. In this emergency De Wolf Hopper, Francis Wilson and two others have come forward with a proposition to pay the rent of the premises for the rest of the term. They and their wives will occupy the house, while the members of the Club will have the privilege of using the annex building, the ball-ground, tennis court, and bathing facilities without charge.

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A NEW YORK SYNDICATE has discovered that one of the charms of the Madison Square ballet is that the girls wear pantalettes. The syndicates may be slow about some things but where a matter of national importance is concerned they are there every time.

THE ludicrous mistake that the Managers' Association made in putting Edwin H. Price on the committee that has gone to Washington to appear before the Committee on Commerce of the House and urge the passage of the Interstate Amendment, was atoned for by the selection of Milton Nobles to head the delegation. Mr. Nobles is a fit representative of the managerial interest in all respects, and that is why THE MIRROR last week suggested his appointment.

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THE press of the country says that

Pauline Hall { Is going to head a road company next season, / Has quarreled with the Aronsons, / Will manage the Casino, / Will retire from the stage, / Is banting in Central Park, / Is going round the world on a bicycle.

So it must be true.

* * * *

SOME time ago the widow of Fred. Marsden wished to renew acquaintance with one of her husband's plays, in which Joseph Murphy has made the greater part of his fortune. Mr. Murphy refused her request for two seats on the plea of a large advance sale. Mrs. Marsden's friends thought that the author's wife was entitled to admission, and so she applied a second time, when the seats were given. The matter having leaked out, Mr. Murphy's manager has written Mrs. Marsden a letter requesting her to deny the facts!

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In Summer-time the villain's smile
Is utterly devoid of guile.
The leading lady swings at ease
In hammocks hung to catch the breeze,
And does not think the villain vile.

He fans and flatters her awhile
Just like the leading juvenile;
'Tis plain he does not quite displease
In Summer-time.

How could she drop her haughty style?
How did he cure his chronic bile?
Why is he prone to fold and squeeze
Her soft white hand beneath the trees?
Love all the world will reconcile
In Summer-time.

* * * *

FIRST ACTOR (*admiringly*).—"How did you ever learn to eat maccaroni so gracefully?"

SECOND ACTOR.—"You know I traveled with a circus five years as a sword-swallower and snake-charmer."

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THE trick of pushing a case to trial when the defendant is abroad is a very common one, but it doesn't succeed always. The old contention of Miner *versus* Leavitt was forced on a short time ago, and the plaintiff obtained judgment by default. Previously, Miner had never been ready when Leavitt was in town, and Leavitt had never been in town when Miner was ready. Last week, ex-Judge Dittenhoefer made a motion before Justice O'Gorman to open the case and it was granted. The matter is now set down for trial in October, when Leavitt will be on hand.

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THE other day a man bought two seats for the Casino at one of the Sixth Avenue theatre-ticket dives. The box-office value of the seats was three dollars, but he paid only half that amount for them. They had been drawn up as "complimentaries" on the regular lithographed form. The purchaser neglected to memorize the name of the person in whose favor the seats had been issued; he could not say whether it was that of a newspaper representative or of a professional. Either the recipient of the courtesy was guilty of a most contemptible dishonesty, or there is a defect in the free-pass system employed at the Casino. Which is it?

* * * *

MR. JOHN L. SULLIVAN, it is said, was indirectly responsible for the arrest of E. J. Henley on Broadway, the other day. It came about in this way: John L. emerged from a barroom a few minutes before the Thespian fell into the clutches of Captain Reilly's club-swinger, and stood on the walk to gratify that love of public admiration of which he is passing fond. A crowd quickly gathered to gaze on the great man, and in it several actors were conspicuous. A policeman spied the congestive assemblage, and, in order that the thoroughfare might be restored to its legitimate function, issued a vociferous mandate to "move on!" Mr. Sullivan quickly dived out of sight through an adjacent doorway, and the bulk of the crowd melted away. But Mr. Henley loitered, and when requested to depart declared his objection to joining in the melting movement, and indulged in divers and sundry "back-talk," which resulted in his removal to the police-station and his appearance before a magistrate next morning, there to be relieved of a five-dollar treasury note. Ever since THE MIRROR woke up the authorities to the Bijou sidewalk nuisance last year the police have been vigilant in keeping that neighborhood clear of idlers and "statues."

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A BROOKLYN paper said last week: "Mr. Forepaugh and Mr. Davis of the Forepaugh Circus arrived in this city last night. The other animals will reach here to-morrow."

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A CONTEMPORARY has an article this week headed, "Is it Healthy to Whistle?" The writer of the article avers that it is healthy, but any small boy will testify that it is one of the most unhealthy practices in the world to whistle in the vicinity of a man who has just returned after a day's hard luck at Sheepshead.

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A SUMMER GIRL recently pranced into a country library and asked for "Mr. James Brown Potter of Texas," without turning an eyelash.

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FREDERICK PAULDING does not turn his lineage to advertising account, and he is worthy, therefore, of the fine old stock which boasts direct kinship with, or descent from Washington Irving, James Kirke Paulding, the Rhinelanders, Dodges and other distinguished and honorable New York families. His uncle, William I. Paulding, who died quite recently, was the son of James Kirke Paulding, and a literary man of fine attainments. He wrote several plays, and in his will he left these MSS., together with the sum of $50,000, to his nephew Frederick. The plays were to be produced by the legatee within a certain time and the money was to be used to pay the cost of their production. Mr. Paulding will be a member of the Jefferson-Florence combination again next season. The year following he will produce the first of his uncle's works, a five-act drama of New York life, entitled The Struggle of Life.

* * * *

THE STRUGGLE OF LIFE has an interesting history. It was written by William Paulding thirty years ago. Laura Keene accepted it and was preparing for its production at the time she was stricken with the illness that proved to be her last. The author then changed the sex of the central figure in the play, making the part a light-comedy hero, something on the pattern of Badger in The Streets of New York. The localities were afterward modernized, but otherwise the work stands in its original form. The scenery includes views of the Battery Park in Winter, the river front, St. Patrick's Cathedral, the Brooklyn Bridge and City Hall Park. Two new sensational mechanical effects, that have been patented, will give spice to the production, for which a number of novelties are promised.

* * * *

P. T. BARNUM was eighty years old on the 5th. And yet they say the good die young!

* * * *

THEATRICAL people will, no doubt, be gratified to learn that the Fourth of July is not only notable for its Declaration of Independence, but also for its being Emma Juch's birthday.

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THE ambulance is to be introduced in a new local drama. The next thing which these realistic dramas will require is an ash cart or a real garbage wagon.

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FAY TEMPLETON is coming down like a wolf on the fold in Fourteenth Street this Fall. She will appear in a burlesque as Hendrik Hudson, and a Miss Randolph will be the Christopher Columbus. We will then discover, for the first time, that Christopher wore high-heeled French slippers and lavender tights, and that Hendrik Hudson, instead of being the gruff old chap he is pictured, was a kittenish young thing with blonde curls who didn't wear clothes to any great extent and who had an English-American accent that would make the angels weep.

* * * *

DION BOUCICAULT'S new play contains a sensational scene in which a child becomes entangled in machinery; and in spite of this evidence that Mr. Boucicault appreciates the requirements of the modern drama, certain papers continue to drivel about his "falling off."

THE NEW YORK
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THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Professional cards, $1 per line for three months.
Two-line ("display") professional cards, $3 for three months; $5 for six months; $9 for one year.
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Open Time announcements, 50 cents for one date and 25 cents for each additional date—one insertion.
*Reading notices (marked ***) 50 cents per line.*
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Terms cash. Rate cards and other particulars mailed on application.

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*** *The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BROADWAY—CHIMES OF THE ARS, 8 P. M.
CASINO—THE BRAZILIANS, 8.15 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE, 8 P. M.
MADISON SQUARE GARDEN AMPHITHEATRE—STRAUSS' ORCHESTRA AND BALLETS, 8 P. M.
PALMER'S—THE SEA KING, 8 P. M.

SOME PROGRESS MADE.

WE are glad to have been instrumental, after two months of unremitting effort, in arousing the Managers' Association from its lethargy, and starting it into action. There is some hope, now that this organization, which—nominally at least—represents the managerial guild, has taken measures to inform the House Committee on Commerce of the general sentiment respecting the passage of the Inter-state Commerce Law amendment, that the bill will receive attention. If the managers' committee adequately presents the arguments in its favor, there is some likelihood that the amendment will be reported back favorably to the House.

The importance of this bill to managers and all others concerned in the business of theatricals is very great. It involves a collective saving each season that is estimated to approach half-a-million of dollars. The prosperity of many minor companies vitally depends upon its success, while actors generally are most deeply concerned in its accomplishment. With traveling expenses reduced to their former basis the chief obstacle to a return to the old and increased scale of salaries would be removed. For this reason, if no other, actors should join with managers in urging the enactment of the amendment.

We are doing the cause some service and we propose to do it more. Having brought the merits of the bill to the attention of the Committee on Commerce, and having stirred up the managers to a point which induces us to suppose that they will give some sustained and practical help to the measure that is intended to help them, we feel encouraged to work on hopefully for the measure that will relieve the profession from a heavy load.

A COMMON SUBTERFUGE.

NOTHING could be more amusing to those who are behind the scenes than the abortive attempts of certain newspaper writers to turn out special articles on the doings of actors and actresses. The *Herald* of last Sunday, for instance, contained a column article with the taking heading of "Actresses Learning How to Fence."

From the initial paragraph it would seem as if a large contingent of actresses had remained in town this Summer for the express purpose of learning fencing. The only semblance of truth to warrant such an assertion is a fencing class at Mr. SARGENT'S School of Acting which is attended by various young women who no doubt hope to fight their way to histrionic fame.

The most shining light of this charming aggregation—in the estimation of the *Herald* critic—is a young woman who is said to be now singing at the Casino, but whose name does not appear among the principals in the present cast of The Brazilian. Now, why in the name of common sense, was it necessary to palm off a class of histrionic fledglings as actresses who are so anxious to perfect themselves in the art of fencing that they did not "retire to the seaside or country to recuperate their wasted energies" after their season's engagements were over? The article would have been quite as readable without this patent subterfuge.

QUESTIONS OF THE HOUR.

CAN the stage be converted into a reflector of certain phases of human actuality, calculated in the exposition to show vice its own image and to act upon the spectator as a moral agent? Can it be made to illustrate the strenuous and seething problems that convulse society at the present time, in such a manner as to elucidate them and to aid in their final solution? Can plays with such a purpose be said truly to form a distinct school of art? Have such plays aught to do with art, since it is neither beauty nor idealism, imitation nor lofty interpretation that is their object?

These are *fin de siècle* questions.

The radicals who have invaded the domain of literature with their so-called "realism" and their modern heresies which proclaim the utter futility of all that has been thought and said and written by all their predecessors, and who would clear the table of the dainties to which we have been accustomed in order that the board might be spread with a luscious banquet of stinking fish rooted from the human garbage-heap or filched from the sewers—the radicals answer these interrogatories, without an instant's hesitation, in the affirmative.

TOLSTOI, ZOLA, IBSEN, TURGENIEFF—these gifted apostles of the new idea would have us believe that the stage is designed simply to show the world how far it is from perfection, while fiction is to be regarded as a photographic device wherewith the unloveliest side of life is to be caught and reproduced with all its blemishes, so that readers' souls may be filled with pain, darkness and discouragement.

Under the pretence of instituting "reforms" these literary insurgents would strip the temple of its sacred ornaments and rob it of its mystic charm. They would destroy art, which is uplifting, and engender pessimism, which is paralyzing and debasing.

The theatre needs no gloomy schoolmasters, with pet theories of human regeneration and social adjustment, striving to inculcate their lessons with hideous tales and disgusting pictures. But its doors are open to all men who can bring to it light and truth and beauty—who can illumine it with genius or add to its storehouse new treasures of painstaking artistic achievement.

DRAMATIC ORACLES.

IT seems that in reviewing the performances of the DALY company in London, many of the dramatic critics laid stress on the fact that as the American players had acted so long and so much together, they had attained as a result of that advantage an individual and personal excellence. This conclusion induced the *Whitehall Review* to write to several leading managers and authors, asking them, as experts, whether in their opinion the characters in a play should be created to present and develop the capabilities and personalities of particular players; or whether the author should be left untrammelled, and his play cast on its completion. These queries also included the point as to whether a manager should endeavor to permanently retain the services of his company.

The answers received prove conclusively that the dramatic doctors will never agree on the particular points at issue. AUGUSTUS HARRIS, of the Drury Lane Theatre, puts the matter in a very business-like way. While conceding that it must be of great advantage to any artist who is to take the leading part in a play to have it written to suit his capabilities and peculiarities, he cannot see how it can be claimed that this will advance the cause of art, or give free scope to the fancy of the dramatist. He believes, however, that a manager should permanently retain the services of the members of his company, as their constant playing together is of great value.

JOHN HARE, of the Garrick Theatre, is decidedly opposed to reducing the author to the level of a theatrical tailor.

SYDNEY GRUNDY, after giving his opinions at some length, concludes with the statement that the queries are purely academic. He contends that a working playwright must adapt himself to the circumstances of the hour or he will find himself out in the cold, writing articles to the literary magazines lamenting that the drama of the day is a living, breathing thing, instead of a stuffed dodo under a glass case.

CHARLES WYNDHAM writes that during his twelve years' management at the Criterion Theatre he has not produced a single play in which the characters were created to meet the personal peculiarities and capabilities of certain actors and actresses. He says that it goes without saying that a company acting together year after year, has more finish in its work than one composed of heterogeneous elements.

GEORGE EDWARDS, of the Gaiety Theatre, is quite outspoken, maintaining, that if you have a good company, it is manifestly better policy to mould your play to suit your company, rather than split it up by having a play unsuited to the talents of its various members.

HENRY PETTITT'S answer is quite oracular. He holds that it is a great advantage to have a company to write for, if you have a story with characters to suit them; but if you have a good story, and no company to fit the characters, then it is better to write your plays, and engage the artists.

HENRY ARTHUR JONES, while believing that it is quite fatal to the production of any highly imaginative work to have it pieced together in the theatre and written round the company, cannot help but admit that this method is better for the pecuniary interests of an ordinary manufactured English play.

It will thus be seen what most of us have known for some time—that circumstances alter cases in dramatic matters as in every other field of usefulness.

THE CABOTIN.

CABOTIN is the word used by the French writers to designate the sort of actor who haunts the cafés of Paris and neglects to apply himself to the earnest study of his art.

The *cabotin* is the reverse of the artist. As the monkey is to the man, so is the *cabotin* to the artist—the retrograded branch of the species.

Unfortunately, the *cabotin* is not confined to Paris. You will find him pervading the Strand in London and Broadway in New York, although he is not similarly classified.

The men who waste their days in sleep and sloth, and their nights in vulgar dissipations, are neither useful nor ornamental professors of dramatic art. They let what little brains they possess go to rust and decay, while their influence upon the standard of the stage and the character of its followers is distinctly lowering.

It is not among the bluelights of the orthodox church or among the scribbling traducers of the stage that the most dangerous enemies of the profession are to be found—it is in the ranks of the profession itself. A few rotten apples threaten to corrupt the whole barrel and render it offensive and inutile to the public.

Reform the *cabotin!* Restore him to at least a faint conception of the respect he owes to himself, to his art, to his confrères and to the public.

If he is beyond regeneration, cast him out, as you would anything that is infectious and unclean! He deserves no more consideration. The health of the guild must be preserved.

CONSULT THE RECORD.

THE knowledge of American theatrical affairs displayed by some of our London contemporaries, to use a Hibernianism, is remarkable for its ignorance. One of them says of us: "No plays but English ones succeed; no other actors—or hardly any—are considered legitimate disciples of Thespis."

If our British contemporary will look back on the record of the past season it will discover that the majority of English plays—particularly those of the melodramatic order—had a hard time of it in this country.

As for English actors, with the exception of the KENDALS—who were not popular because they were English, but simply because they were artists—our visitors from the other side met with little encouragement. Mr. WYNDHAM, Mr. TERRISS, Miss MOORE and Miss MILWARD returned home sadder and wiser than they came. As for the rank and file, the British stamp is no longer regarded as a passport to blind acceptance.

This is as it should be. We welcome good plays and good actors whencesoever they come, but Anglomania is no longer a fad with us.

DRAMATIC critics ought to be happy. Two weeks in succession without a single novelty at the metropolitan theatres! A whole fortnight's intermission! If any one doubts that the critical fraternity have deserved their vacation, let him attend every first-night throughout the season. The play's the thing—but not everything, and it's not the thing at all in midsummer.

LET us no longer sneer at Philadelphia. The City of Brotherly Love sent us a comic opera that did not contain a single topical song. "Can such things be and overcome us like a Summer's cloud without our special wonder?" This fact alone would entitle The Sea King to favorable consideration.

PROFESSIONALS that have not yet effected engagements are offered an opportunity of getting one gratuitously by THE MIRROR. Everybody is invited to participate in the advantages of the list of disengaged actors which we will publish two weeks hence. Instructions are given on another page of this issue.

OUR readers will doubtless concur with our reasons for discontinuing the first-page dramatic essays until September. Light reading is appropriate during the Summer months, and a short course of Summer Salad will whet the appetite for the more serious matter that will again engage attention with the beginning of Autumn.

A DEPARTMENT that will be doubtless welcomed by our readers is the review of dramatic books that makes its appearance this week. All noteworthy contributions to the literature of the theatre will receive careful and appreciative attention from week to week.

IN the interesting pamphlet recently issued by the Paris Théâtre Libre Society M. ANTOINE, the director, made an admirable point when he spoke of unnecessary luxury in wardrobe on the stage. Waiving the moral side of the question, he said that it was ridiculous to see the manner in which some actresses, those who rely more on their personal charms than on their histrionic talents, overdress their parts. The effect, as M. ANTOINE most justly observes, is disastrous to the harmony of the stage setting. Unaccustomed to her new trappings the actress feels and acts awkwardly, and, each time she changes her dress, invariably imparts the impression that she is everlastingly trying on new gowns. Why certain actresses should feel constrained to wear costumes such as are never seen in private life is one of those things no one can understand.

THE managers of comic opera find their hardest task is to keep pace with the demand for competent prima donnas. As soon as they have brought out an attractive woman and raised her, on a good salary, from obscurity, the starring bee invades her bonnet, and she trips gaily away to trade on the reputation he has been instrumental in building up for her.

THIS weather kills Summer theatricals as dead as the proverbial door-nail. A play-house is not the best place in the world to swelter in, and even our country-cousin visitors seem to know it, for they are seeking the elusive evening breeze on Coney's Isle in great numbers.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Another suggestion thrown out by THE MIRROR has been acted upon by the astute Mr. French.

Light refreshments, in the shape of ices and temperance drinks, are now served to visitors at the round tables in the Western half of the Madison Square Garden.

With Strauss to fill the ears with his exquisite measures; with the finest ballet New York has ever seen to intoxicate the eye, and with refreshing congelations to cool the caloric inner man, the entertainment to be enjoyed at this great resort is now complete.

✥

THE MIRROR affords a genuine novelty in its invitation for all disengaged actors and actresses to send along their names for complimentary enrollment in a list that will appear in two weeks' time.

It is not, as will be observed, a sensational novelty, but a good, plain method of rendering a practical service to a large number of professionals, incidentally attesting THE MIRROR's appreciation of the substantial support it owes to the players, and strengthening, I hope, the cordial and mutually profitable relations existing between them and this journal.

If through this medium a goodly number of engagements are brought about the plan will have achieved its direct purpose.

✥

She had not been long in the profession.

How did I know?

Because, her hair was cut short in masculine fashion, her hat was *bizarre*, her face was inartistically painted, and her gown suggested "a cottage exterior."

Because, she sat in a corner of the Fourth Avenue horsecar and held a yellow-covered play-book conspicuously before her pretty young face, and glanced furtively around at intervals to ascertain whether the other passengers recognized its nature and were correspondingly impressed; and finally,

Because, to make assurance doubly sure on this point she occasionally shut her eyes, and moved her lips silently and rapidly that we might be sure she was conning her "part."

As she did not descend from the car when it reached Professor Sargent's school I suppose her destination was Union Square.

✥

An English actor, arraigned in a police court one day last week on a charge of swindling an uptown hotel proprietor out of a board-bill, explained his failure to pay on the plea that he was "waiting for a remittance from abroad."

How many English actors there are waiting for foreign remittances!

I regret to say it, but as a matter of fact my experience and observation both teach that most of the deadbeats in the profession hail from the land on whose possessions the sun never sets.

✥

The San Francisco *Argonaut* has made some astonishing discoveries anent New York theatricals.

This remote contemporary states that Summer productions here pay just as well as the Fall and Winter ventures, because the out-of-town visitors "fill the theatres continuously" during the off-season, while it is only on a Winter first-night that "the people of wit and fashion" attend the play, and after the first week their verdict is forgotten and the bucolics take possession for the rest of its run.

The *Argonaut* concludes that as the latter class of patrons makes a production profitable, *ergo*, "the New York verdict that press-agents triumphantly wave at us is not the verdict of New York."

Never having enjoyed the felicity of a visit to San Francisco I have never seen a New York verdict triumphantly waved; but I am free to say that, so far as the *Argonaut's* curious obliquity of vision is concerned, it is probably necessary to dwell at the other side of the continent in order to learn the real theatrical conditions existing here.

When one wishes to know something about New York one should apply to the 'Frisco wiseacre for the straight tip.

✥

With the most important business to transact since the organization was formed, the Managers' Association could not muster a quorum at its meeting last Wednesday!

All the blame must not be laid upon the members. Knowing the general debility of the officers they probably treated the idea of anything being done in the Inter-state matter with incredulity. Moreover, contrary to the explicit provisions of the by-laws, the meeting was called but three days' ahead—an insufficient notification.

Only one trustee and thirteen members were present.

And yet the success of a measure that involved the saving to the profession of half-a-million dollars was at stake.

✥

I can readily understand why an object of pure, disinterested benevolence or of professional pride—such, for example, as the endowment of the Little Church or the raising of money for the Cushman statue in Central Park—might fail to elicit the active sympathy and coöperation of the business men of the theatre. But here is a matter which touches every one of them in a naturally sensitive spot—the pocket.

For three years actors have heard from managers that the Inter-state Law necessitated the steady cutting down of salaries. It has been given as the reason for the practice of various other forms of retrenchment and economy. It has been the cause of continuous complaint.

But when the time came for formal protest and collective action in favor of an ameliorative amendment, there could be got together only fourteen managers to take the necessary steps.

If it was not that such experiences have been so common in the past that they have come to be expected when anything in the direction of theatrical progress is afoot, the vexatious apathy of those most deeply concerned in this matter would handicap and discourage the few vigilant and energetic friends of the profession.

✥

Perhaps the most characteristic feature of the managers' meeting was its attitude toward the press. There were two or three of the fourteen members present who had felt the sting of THE MIRROR's reproaches (the slothful and indifferent cannot bear to have their faults exposed, because their faults are inexcusable), and they prevailed upon the rest to pledge absolute secrecy respecting the proceedings.

They didn't wish to have it known that they had been finally compelled to take action, and precisely the action that this paper counselled weeks ago.

So the reporters were not admitted to the meeting, and when the members came out they stated that they had solemnly covenanted, one with another, to keep the result of their deliberations a profound secret.

Nevertheless, after they had dispersed, one of the members who had urged the pledge, promptly gave away the little that had taken place and it appeared in print in several newspapers next morning!

✥

I have no feeling of antagonism toward the Managers' Association or its officers, individually or collectively, although it must be confessed that their crass stupidity throughout this whole affair has bordered on the irritating.

My effort has been to stir the Association up to the necessity of aiding the passage of Mr. Hansbrough's bill. THE MIRROR wishes to see it pass, first, because it is a just measure and, second, because it will very materially increase the general prosperity of the profession.

Such an item as the saving of one-third of the expense of transportation is not to be sneezed at or treated with dull indifference.

The sluggards responsible for the tardiness of the Managers' Association should have taken pattern by the commercial travelers of the United States, who are similarly interested in the passage of the Inter-state amendment.

The commercial travelers have acted concertedly, powerfully and promptly, and, although they have not the precedent of special rates in the ante-Inter-state Commerce Law days, their end of the movement appears to have a greater chance of success than the managers'—which, by the way, was an accidental opportunity, thrust in their way without any design or expectation on their part.

✥

It is a pity that President Palmer was abroad when the time for action by the Managers' Association arrived. Had he been in New York there would be a different story to tell.

✥

I understand that Cotton Mather is dead, but his spirit is on deck and as vigorous as of yore. It contributes occasionally to the *Congregationalist*, of Boston.

The other day it spoke of the opera singer's suit to restrain her manager from publishing a photograph of herself in tights, taken surreptitiously, because, if seen by "good and worthy people," it would be "to her great mortification and detriment."

"Of course," observes the shade of old Cotton, "her appearance in person in the objectionable dress—or the want of dress—would be more to her detriment than in the picture. But it is to be presumed that she did not expect to be seen by any 'good and worthy people' inside the theatre."

We don't burn witches now, as they did in Cotton's mundane day, but we consign to a worse fate—ridicule and laughter—the wretched, blue-nosed creatures that lag superfluous in the scene of this progressive century.

✥

Professionals who complain of the strict examinations of their belongings made by the customs inspectors at this port, would be probably less indignant had they run the gamut of the officers on the Russo-German frontier.

The other day Madame Théo, the French opera-bouffe actress, had a decidedly unpleasant experience at that point on her way to St. Petersburg.

A Russian customs official pulled all her new costumes out of her multitude of trunks and lingered so long over the inspection that the train went off without the actress. Théo was compelled to spend the night in a cold, wet station, much to her physical discomfort.

Fortunately, Théo has no voice to lose, otherwise the incident might have had disastrous results.

✥

Grace Hawthorne and the active Kelly have been dislodged at last from their London roost. But the regular bulletins continue to be issued.

The latest has it that Miss Hawthorne will take her company on tour in the English provinces, and then play "brief starring engagements" in Australia and America.

After that a new theatre "which is being erected for her on an eligible site not far from Picadilly Circus," is gently hinted at.

What a curious history the Hawthorne vicissitudes would make if anybody could devote a few years to compiling them in book-form!

✥

By the way, theatrical business is said to be very queer in the British metropolis just at present, and Paris makes no better pecuniary showing.

An American observer in London writes that the Gymnase company and Bernhardt have done next to nothing there.

The Summer season is bad almost everywhere, yet there seems to be a steady inclination on the part of speculative managers to ignore that patent and dearly-learned fact.

✥

The Elks appear to be likely to settle their difficulties with the New York Lodge.

The sense of the Cleveland convention seems to be in favor of reinstating the suspended branch, and probably a little diplomacy will restore good feeling and reunite the divided brethren.

It is stated that there is a numerous element in the New York Lodge that desires peace and is not in sympathy with the attitude taken by the majority.

✥

Clifton Tayleure has come out in a card correcting the statement that he was expelled from the editorship of the Long Branch *News*.

He says that he surrendered the paper voluntarily to Mrs. Chanfrau, pursuant to a mutual arrangement.

Mr. Tayleure is to be congratulated on having settled his annoyances on a satisfactory basis. I suppose that he will now seek a wider field of journalistic labor, or return to managerial pursuits.

✥

Mrs. Harry Sargent, assisted by kind-hearted Americans, has sailed for New York from London with her young children. What course she will pursue on her arrival is open to conjecture. Her case seems to be a hard one, and deserving of sympathy.

✥

It looks as though Bronson Howard had again deserted his native land. He has joined forces with Brother-in-Law Wyndham in the management of the London Criterion Theatre. Curiously enough, Mr. Howard will look after the business department, while Mr. Wyndham will confine his attentions to the stage.

I hope that our distinguished dramatist is not going to let box-office affairs monopolize the rest of his career. He is a slow and painstaking writer when nothing else engages his services. If he becomes a confirmed man of business he will have no time to construct plays.

While Mr. Howard is American to the core he still has a sneaking fondness for London, which, it must be admitted candidly, offers pleasanter and more congenial associations than New York to a man of literary and artistic tastes.

AN interesting feature of the July *Harper's* is a description of certain phases and manners of Texas border life. The article is entitled "Texan Types and Contrasts," and the author, Lee C. Hardy, a Southerner by birth, has lived long among the scenes he pictures so well. The paper is admirably illustrated by Frederick Remington.

PERSONAL.

SKINNER.—Otis Skinner, who is playing in London with Adelaide Moore, is most highly spoken of by the critics for his Romeo. The *St. James's Gazette* says it is "a firm, earnest and intelligent performance."

TEMPLETON.—Fay Templeton has brought back with her a French accent.

MANSFIELD.—Beau Brummel has proved so good a Summer attraction that its Autumnal draught will be tested by Mr. Mansfield. Manager Hartz states that the piece will hold the Madison Square stage until October 25.

POLK.—J. B. Polk says that it is likely he will star next season in his dramatic amplification of Carleton's "Over the Hills to the Poorhouse," one of the "Farm Ballads," which enjoyed great popularity and was in the repertoire of all the reciters a few years ago.

BRANCH.—There is a number of professionals at Long Branch, and many of their familiar faces were seen at the opening of the new Monmouth racecourse.

ROBERTSON.—Dr. T. S. Robertson has bought a fine country seat near Norwalk, where he is passing the Summer. He comes to town one day a week to look after his practice.

AYRES.—Alfred Ayres emerged from the sick-room on Saturday, after spending twenty-four days in enforced retirement, owing to a severe and obstinate attack of inflammatory rheumatism. Mr. Ayres has lost in avoirdupois, but otherwise he shows little trace of his painful illness.

FOURTH.—There was a general exodus from town of managers and actors on the Fourth. Last week was a dull one at the exchanges.

HILLFORDE.—Marie Hillforde has abandoned the idea of starring in a play by Colonel Siftings Knox. Another writer is polishing off a strong emotional piece for her.

HAINES.—Alice Haines (Mrs. Harry Harwood) has returned to this city and will spend the Summer in the East.

HARRIGAN.—Edward Harrigan and family left last week for their cottage at Schroon Lake, in the Adirondacks, where they will spend the Summer.

FROHMAN.—Daniel Frohman is due here to-morrow (Thursday). He will go direct to Stamford, Conn., where he will be joined by E. H. Sothern, and where arrangements will be made for the latter's next season at the Lyceum Theatre.

SEWALL.—Harry W. Sewall, the well-known manager, is reported to be lying seriously ill at Mamaroneck, N. Y.

TEMPLETON.—Fay Templeton arrived from Europe on the *Majestic* last Wednesday after an absence abroad of almost two years. She is busy getting ready for the production of Hendrik Hudson in which she is to star at the Fourteenth Street Theatre on August 18.

BIDWELL.—Mrs. Bidwell, widow of the late David Bidwell, and proprietor of the St. Charles Theatre and Academy of Music, New Orleans, is in the city. She will remain here this week and then go to Richfield Springs for a two or three weeks' vacation.

GRUNWALD.—Sibyl Johnstone was married last Monday to Stephen Grunwald. Mrs. Grunwald, in consequence of her marriage, has permanently retired from the stage. She is an accomplished woman, whose theatrical career gave excellent promise.

WILLARD.—E. S. Willard, the English actor, will sail for America on Oct. 1 on the *City of New York*. Mr. Willard will be accompanied by his wife.

BROCOLINI.—Signor Brocolini, whose real name is Clarke and who was formerly a Brooklyn reporter, has been engaged to support Corinne for the coming season. Brocoloni is pure Italian for Brooklyn, and was taken by Mr. Clark as his stage name out of gratitude to his numerous friends in the City of Churches, who subscribed a purse to polish off his voice in the land of tenors and gondolas. The Signor assumed the role of the Duke of Plaza-Toro in one of the first American Gondoliers companies.

THROPP.—Clara Thropp has been engaged to play Innocent Kidd in the Parlor Match next season. She will begin at Brooklyn on September 8.

HARWOOD.—Alice Haines Harwood has left the Shenandoah company and is spending the Summer with her sisters, May and Annie, in the New Jersey Highlands.

WOOD.—Daisy Wood is passing the Summer at Long Branch.

SEDGER.—Horace Sedger and Ivan Caryll, of the Prince of Wales and Lyric Theatres, London, arrived here on Monday on the *Servia*. The special mission of the former is to place the opera of Marjorie in this city.

PAULDING.—Frederick Paulding is rapidly recovering his good health at Madison Barracks, New York, where he will remain until the first of October. He writes that he is receiving plenty of offers of desirable time for his local drama, The Struggle of Life, which will be produced one year from next September.

AT THE THEATRES.

TONY PASTOR'S.—THE WIDOW BEDOTT.

Anyone who longs for a real good laugh should go to Tony Pastor's. The Widow Bedott, which holds the boards this week, is a genuine low comedy play of the old school, full of rollicking fun and quaint humor. It never wearies its audiences because its interest is always fresh and its pictures always true to life. The meeting of the widow and Tim Crane is one of the best character sketches of its kind in the whole repertoire of American plays.

A good piece well played is doubly acceptable, and that it is admirably played in the present instance by Joseph Palmer and Geo. S. Woodward none will gainsay. With the exception, perhaps, of Neil Burgess, Mr. Palmer is one of the best of our female impersonators. His comedy is real, and his art well-nigh perfect, and he gave on Monday evening a most enjoyable personation of the title role.

Pretty Lottie Gilson sang some pretty songs very daintily, and the others on the programme contributed their share to the general satisfaction of the audience.

KOSTER AND BIAL'S.—VARIETY.

The burlesque on La Fille de Madame Angot, which is in its second week at Koster and Bial's concert hall, is one of the brightest and liveliest burlesques ever produced at this establishment. Carmencita, in conjunction with the Spanish students, is still the special attraction and continues to fill the spacious hall nightly.

AT THE OTHER HOUSES.

Comic opera still defies the hot weather at three of the metropolitan theatres. No final arrangements have been made to extend the time of The Sea King at Palmer's Theatre, but the manager, William J. Gilmore, is confident that the opera would easily run for four weeks more after completing the first month's engagement.

The backbone of the Casino at the present time is the Roof Garden concert, although The Brazilian is supposed to be the main attraction.

There will be another month of Castles in the Air at the Broadway Theatre. It is advertised that the auditorium is cooled by tons of ice, so that DeWolf Hopper should unquestionably have a cool audience at every performance.

If comic opera is too much of a tax on theatregoers these sultry Summer evenings, they can always fall back on the seasonable entertainment at the Madison Square Grrden Amphitheatre, where the Strauss orchestra and the two grand ballets still hold nightly sway.

ALL ESCAPED UNHURT.

All Brooklyn was agog over 4-Paw's circus last week, and took its wife to see the wonderful India-rubber man and the girl with the two heads.

On Saturday night a new feature was added to the programme, that of taking down the tent while the audience was seated looking at the "concert"—heaven save the mark!—which follows the regular performance. This was successfully performed, although at times an utter collapse seemed imminent.

The concert might be worse, but as Tony Pastor says "not much." The gem of the evening was a song, sung by a gentleman with luxuriant chin whiskers, which told that:

"Oh! Duffy sold terrible licker
It put ye' all into a fright,
Sure a bar-room it never looked sicker
Than at Duffy's on Saturday night!"

This was received with enthusiasm by the listeners, although the appearance of the singer was audibly commented upon by two boys who declared that he "looked buggy"—whatever that may signify.

However the audience and the performers escaped unhurt, which, under the circumstances, was particularly fortunate.

"REALISM" GALORE.

As a foretaste of what stage realism of the twentieth century has in store, Elmer E. Vance's new melodrama The Limited Mail may be said to be a fair illustration.

One of the least of the features is a railroad train one hundred feet in length and nine in height, which traverses the stage in six seconds, while a recent innovation shows two distinct actions taking place at the same time in two different localities, each action dependent on the other, and working in unison, connected by the electric telegraph.

A wreck scene brightens up any possible promotny, and, later on, when the villains in the play want to lure The Limited Mail on to destruction, takes place the telegraph scene. The operator receives warning of the impending peril, and ticks the news to the next station, the audience being able to read the message in mid-air as it flashes over the wires in zigzag electric letters.

Thoroughly in keeping with the realistic properties and the circulars and posters of the company, the former for hand distribution being got up like an ordinary railroad ticket, are bearing on the face "good for one first-class passage on The Limited Mail, on payment of the regular fare." The season of the company opens at Columbus, O., on August 25.

HE VANTS TADES.

Jule Keen, the eccentric German comedian, is getting tired of his foreign travels. His big soul yearns for his Yankee vaterland.

From Leipzig, where he was quite recently, he has issued an amazing manifesto to the managerial fraternity of this country. After enumerating his travels through "France, Inkland, Spanishland, Irishland, Scotsland, Walesland, Idaly, Horsdria and Brussia," he says he is tired of seeing "nodding put kinks, queens, und Aces." He contemplates an immediate return to his "natif landt," and informs American managers that in due time his "manacher vill abbly to you for a plum"—by which he means a date.

Further on he gravely urges all people, "the whole Human vamily und der rest of Mankind, the foreign Laplanders of the Nord, the Negro of the Soud—Northenders, Soudenders, Westenders und Bartenders—und every people on top of de earth, who is de possessor of, or who could peg, borrow or steal the right amound of Constitutional gurrency of dis gread und glorious Republic"—to flock and see Jule Keen in Only a German.

BOOKS ABOUT THE BOOTHS.

The subjoined communication has been received:

NEW YORK, July 4, 1890.

To the Editor of the Dramatic Mirror:

SIR:—Although not belonging to the profession, I am a constant reader of THE MIRROR and want to express my appreciation of your excellent paper. In my humble opinion it is far more refined and elevated in tone; more just and true in criticism than the other dramatic "weeklies." I take pleasure in speaking well of it to my friends, as it is a paper instructive and entertaining, not only to the players, but to those who form the audience as well.

I am greatly interested in anything pertaining to the drama, and as I have no other means of procuring the knowledge, will you kindly tell me if there are sketches of the life, personal and professional, of Junius Brutus Booth, other than those found in "The Tragedian," "The Elder and Younger Booth," and "Actors and Actresses of Great Britain and the United States." Also the same of Edwin Booth.

If you will answer these questions through the medium of your paper you will greatly oblige.

M. L. C.

The earliest works relating to Junius Brutus Booth are quite ancient and scarce. The first of these is the volume, "Memoirs of Junius Brutus Booth, from his birth to the present time; with an appendix, containing original letters from persons of rank and celebrity, and copious extracts from the journal kept by Mr. Booth during his theatrical tour on the Continent." This book, an octavo, was published in London in 1817, at which time the tragedian although but twenty-one years of age, had succeeded in creating a stir in the theatrical world.

The same year there appeared also in London the "Memoirs of the Life of Mr. Booth, containing a true statement of all the circumstances attending his engagements at the rival theatres (Covent Garden and Drury Lane), with a few remarks upon his conduct, by An Old Actor."

The "Booth Memorials," by his daughter, Asia Booth-Clarke, was issued in New York in 1866. Mrs. Clarke was the author of "The Elder and the Younger Booth," issued in 1882 as one of the American Actors' Series, edited by Laurence Hutton and published by Osgood and Company, Boston.

Sketches of the Booths, father and son, may be found in Genest's "History of the Stage," Appleton's "Cyclopædia of American Biography" (Vol. 1), Phelps' "Players of a Century," and Berg's "The Drama, Painting, Poetry and Song."

Apart from these sketches, our correspondent is referred for critical and biographical matter respecting Edwin to "Mr. Edwin Booth in His Various Dramatic Characters," by William Winter, illustrated by W. J. Hennessy. This was published by Osgood and Company in 1872.

IN THE COURTS.

Judge Steckler last week handed down a decision for $130 with costs, in the suit for back salary, brought against Nat Goodwin by John E. Ince. The suit was to recover a reduction of $10 weekly on thirteen weeks' salary.

In the Supreme Court, last week, Judge Andrews appointed Abraham L. Jacobs receiver of the property of Sydney Rosenfeld. The judgment was obtained by Maurice Untermeyer, lawyer, who is the creditor of Rosenfeld to the amount of $5,000. Rosenfeld's finances are in a deplorable condition, according to the testimony given. His household goods and chattels at Yonkers are said to belong to Mrs. Rosenfeld. His income from The Senator has averaged $100 a week, but he stated that the two and one-half per cent. of royalties on the gross receipts were mortgaged for one year ahead to Samuel French and Son and Theodore Moss, who also holds claims for nearly $5,000 against him. The only prospect of assets was the play he had written for Helen Dauvray, The Whirlwind. For this he is to receive ten per cent. of the gross receipts until $5,000 is paid. He has already had $5,000 in advance. Rosenfeld acknowledges also having received $1,000 from Manager French on a new comedy.

The demand in dissolution of partnership made by Robert B. Monroe of the My Aunt Bridget organization was given a hearing in the Supreme Court. Manager Monroe claimed that without harmony it was impossible to carry on business profitably. Differences have arisen through neglect of work on one hand and through the retention of certain actors on the other. Dates have already been made for the season of 1890-91. Mr. Monroe wishes the concern to be put in the hands of a receiver, and the matter will be fought out in the courts. Howe and Hummel will act for Monroe and Rice, and Hoover and Sulser for Robert B. Monroe.

RHEA'S SEASON.

Business Manager J. H. Sinclair writes that Rhéa's season closes to-day (Wednesday). The star will immediately proceed to France.

"The season, taken as a whole," says Mr. Sinclair, "has been a particularly good one. We did only fairly well in San Francisco, but business in the Northwest was simply phenomenal.

"The next tour will begin the second week in October. The greater part of the time is booked through the South—her great stronghold. I build great hopes on the prospects for next season.

"I have not missed a copy of THE MIRROR since I left New York. It was, indeed, a treat in that far Western country, when one had only to look at a map to see how far away one was from the only State in the Union and the only city in the world."

Mr. Sinclair expects to reach New York on Friday. He has signed for another year with Rhéa, who is greatly pleased with the eminent success of his work in advance. Mr. Sinclair evidently likes his position for he declined two flattering offers to travel with other established attractions in favor of Rhéa.

ROLAND REED'S NEW PLAYS.

"Yes, sir, I will produce a new play next season with The Woman Hater," said Roland Reed yesterday to a MIRROR reporter. "The new French farcical piece Prête moi ta Femme has furnished Dion Boucicault with the subject. It has been localized and extended to three acts, while I assume the character of an old steamboat captain.

"I expect it to be another very strong character part, and I am delighted with the work Mr. Boucicault is doing on it. He is as energetic and clever as ever he was, and he will turn out a splendid play. My season will open as usual on August 18 at the Boston Museum, when the new piece will be produced. During next season I shall have a new play produced for the following season."

MERETRICIOUS ELEMENTS.

Albany Argus.

The true mission of the press rejects all such meretricious elements of sensationalism as are employed by certain newspapers to increase their circle of readers. Good taste can always accompany legitimate newspaper enterprise. It is grossly violated when unwarrantable raids are made upon domestic and social life, and ladies, whose position, character and quiet habits should shield them from public comment, are paraded in the columns of a newspaper. It is also violated by the prize-package methods of guessing, "competitions" and contests. The resources of science are infinite, and they are at the service of the press. When liberally and intelligently used, they will contribute to make a newspaper a mirror on which no one may be ashamed to look. The exactions of immoral and criminal subjects does not constitute proper material for leading features of a newspaper. The new ways of booming will quickly engender contempt and aversion for the paper that resorts to them. Honest and clean journalism will survive when sensation mongers are forgotten.

A COMPLIMENTARY ADVERTISEMENT.

"The Mirror" intends to show its appreciation of the dramatic profession in a novel, practical and substantial manner.

In the issue that will appear on Wednesday, July 23, we intend to present every actor and actress who has not yet obtained an engagement with a free advertisement.

There will be no charge of any kind for the publication of these advertisements, and they will be open to all bona-fide members of the profession without any reservation whatever.

This list of disengaged professionals will be published in a conspicuous style. Besides the names, the line of business and addresses will be given.

The list will attract the attention of managers, and there is no doubt that it will be the medium of effecting many desirable engagements. We wish it to be as ample as possible, and we hope that all will avail themselves of an opportunity to which they are heartily welcome.

There is but one condition connected with this offer: It must be distinctly understood that we will not print the addresses of any dramatic agent in the disengaged list.

Fill out the following blank form plainly, cut it out and mail it to "The Mirror" immediately, and your advertisement will appear without expense to you, on the 23rd inst:

FOR DISENGAGED LIST.

NAME.....

ADDRESS.....

LINE OF BUSINESS.....

JULY JUMBLE.

The way in which THE MIRROR is read in the daily newspaper offices of this town was never better illustrated than on last Wednesday. THE MIRROR was the only paper—weekly or daily—to announce the fact that the Theatrical Managers' Association was to hold its meeting on that day, yet every city editor in the metropolis had a man out the same afternoon to see what the result would be.

Referring to an item in this column last week suggesting that actors should enclose stamps in writing to managers for engagements, one of the oldest and most courteous managers on the road says: "Your advice is good as far as it goes, but it stops a little short. The present is the manager's busy season. My mail averages about twenty-five letters a day, one-fourth of them being appplications for engagements. Not one in ten covers a stamp, my company is full, and my time valuable. I do my own correspondence, spending several hours daily at my desk. Actors applying for engagements should always enclose an envelope, stamped and self addressed. This reduces a manager's labor to the minimum. Those failing to adopt this course should always consider silence 'a courteous negative.'"

According to a manager of comic opera companies, who arrived home from France the other day, one of the characteristics of the Frenchwoman on the operatic stage—the members of the chorus particularly—is that they pay more attention to the auditor than to the score. Making eyes at the audience occupies more of their time than anything else. Here the chorus is more modest—in public at least.

If the writer is to believe the word of a lawyer who makes a specialty of attending to theatrical cases, the present season will witness the severing of more marital bonds between actors and actresses than has been known for several years, while so much dirty linen is to be washed in public that the honorable portion of the profession will be nauseated with the details. The public, of course, will not object. The public likes that sort of thing.

Comedian Thomas Q. Seabrooke writes: "A paragraph appeared in the last MIRROR to the effect that a woman had been engaged to play Mr. Burgess' part in The County Fair, because no man could be found to play it successfully. I am not personally acquainted with the gentleman who manages The County Fair, and this communication may be classed by him as none of my darned business, but I'd like to have him take about eight bars rest from his rush of busines and notice the name of a man who can play the part in question—unapproachable in the Widow Bedotts, Mrs. Partingtons or Abigail Prues, a gentleman and good fellow—Charles Fostelle."

News comes from Vienna that a society has just been formed in that city, the members of which pledge themselves not to marry a girl who affects pianoforte playing. The club is said to have already over three hundred members. Such an association should prove successful in Boston.

Margaret Mather is to play Juliet next season to a feminine Romeo. This ought to furnish sensational food for the circulation boomers of certain daily contemporaries. We have been enlightened recently, from all sorts and conditions of "constant readers," why the young men don't marry. Now, let us know, by all means, whether a woman can show the boys how to make love—not in petticoats, but in mediæval hose and buskin.

THE HANDGLASS.

The Decline and Fall of the Stage Villain is a subject that seems favored among the writers of the day. But this much-maligned person is to the drama what the Pontet Canet is to a dinner, and he will continue to thrive and gnash his teeth and smoke cigarettes and run his fingers through his iron-gray hair in spite of these much too previous epitaphs. The scribe who intends to exploit this pet idea through next season's columns cannot be too pretty decidedly quick in selecting another subject.

† † †

Enthusiastic New Yorker.—"There is no line of the drama which Mansfield cannot cope with. I have seen him in everything—tragedy, comedy, farce, pathos, humor——"

Slightly Bored New Yorker.—"Have you ever seen him skirt-dance, old man?"

† † †

Esther Palliser, now singing in The Sea King, stipulated before making her engagement that she should not be required to wear any *décolleté* or *retroussé* costumes or tights. The chorus girls are saying unkind things now about her reasons for making stipulations, but when Miss Palliser vacationizes at Narragansett Pier, some of New York's gilded youths are going down to see if there is any truth in the assertions, as Miss P. is an accomplished swimmer and diver.

† † †

A column in a New York daily is headed "Summer Theatricals." There is only one thing remarkable about Summer theatricals, and that is what Roland Reed said of woman-haters—"there are none!" Of course there is an attempt made to keep the ball a-rolling by weak decoctions of light opera and diluted doses of *demi tasse* dramatics, but theatricals in Summer are like the man who fell out of the balloon—not in it. Down by the sad sea waves the haughty song-and-dance man bends his proud neck and conceals his identity beneath a burnt cork coating or a thick covering of paint. He sings sentimental ballads about "Mother's Wandering Boy," and like subjects, in a dreary falsetto, and when the glasses rattle a beery round of applause upon the wooden tables, he closes his eyes and tries to imagine that he is back in the town and that he is going to have something else for supper besides chowder.

† † †

A fellow who drank Piper Secque,
Signed another chap's name to cheque,
His friends kindly said
He was out of his head,
When he gaily went off to Quebecque.

† † †

A man who has played the cornet in the Casino orchestra for many years went off and suicided last week because he couldn't bear the painted faces of the chorus—so he said in a letter which he left behind him. The make-up man has been in low spirits ever since, as he puts in most of his fine work on the chorus.

† † †

The Honorable John L. Sullivan says that he will not fight any more, as it lowers his dignity as an actor. This will be news to those individuals who were not aware that he had any dignity to lower.

† † †

Talking of Boston's pride, why does not some manager get together a mammoth three-ring company of these stage notorieties and give it to the public at one fell swoop? The homœopathic plan will be likely to prove weakening to the theatre-public next season when several of the "attractions" now being boomed, and made much of by apt advertisements' artful aid are let loose on the community.

† † †

Two circuses struck Fort Dodge, Ia., on the same night a few weeks ago, and when Friday night prayer meeting came around there were only two deacons and the minister in the church, and they were arguing about the "influence of the drama in modern times."

† † †

Cincinnati society has been shaken to its foundations over the fact that 500 ballet girls who had been engaged for "Moses in Egypt" struck because one of their number was discharged and kicked the manager's white hat about the hall. Even a worm will turn and those girls turned things inside out for a whole week.

† † †

A variety actor has joined a tribe of Indians on the other side of the Rocky Mountains. He will be able to do a song and war dance and whoop things up to a great extent should he return to the Thespian bosom.

† † †

Texas Siftings says that the reason Hopper sings in opera is to keep de Wolf from the door.

† † †

A great many years ago, when J. M. Hill was not possessed of such a wealth of shekels as he is at present, he cut his initials upon a copper cent which he had amassed and which in the course of events he expended. The other day he was about to cross the Roosevelt Street Ferry and received a handful of pennies in change from the gateman. In counting them he discovered that the cent he had marked twenty-five years ago was not among them.

† † †

Beau Brummel has made a startling success. Is it the iced air, the cool drinks or the play?—that is the question.

† † †

Carlyle says, "Give, oh, give us the man who sings at his work! Be his occupation what it may, he is equal to any of those who follow the same pursuit in sullen silence." This is a "very pretty sentiment," but if Carlyle had staid at a Summer hotel where the bell-boy sat on the stairs and sang "Annie Rooney" from early morn till dewy eve, he would have modified his eulogy.

† † †

There are two new theatres in course of erection in Brooklyn and the managers have declared their intentions of having the stages built on a more elevated plan than formerly.

† † †

Sophie Eyre is going to have a hack at Joan of Arc now. Joan has knocked out Margaret Mather, Sarah Bernhardt and Maude Banks, but the cry is still they come.

† † †

THE FLAT AND THE ACTOR.

An actor who lived in a flat,
And a very high up one at that,
Was asked how he fared,
And he said he was scared
When by his front window he sat.

† † †

Open Dates: At the Italian's fruit stand on the corner.

† † †

BUSINESS OPPORTUNITIES.

A gentleman owning a ticket for a fine fur-lined overcoat, sealskin cap and ear-mufflers, will exchange same for a new white flannel suit, silk shirt and sash—the suit warranted not to shrink.

PERSONAL.

Oyster: Come home. We are lonely without you. Little Neck Clam.

A young society actress financially embarrassed, desires the assistance of some wealthy gentleman under forty-five who will aid her in elevating the stage. Blonde preferred. Stella.

SITUATIONS WANTED.

A young man who has had some experience in light comedy parts desires an engagement to play cuspadore and doormat specialties for next season. Address, Willing.

A foreign gentleman, having a fine voice, wishes a position as tenor in a menagerie. Salary not so much an object as a good home. Address, M. U. D.

ENGAGEMENTS.

An educated young woman wanted to do the Fasting Girl specialty at a seaside museum. No deductions for meals.

† † †

Scene—Space. Time, August, 1890. Dramatis Personæ—Two Specks.

First Speck. "Who are you anyhow? You are smaller than I am!"

Second Speck. "I am this season's bathing suit. But what are you?

First Speck. "I am a twenty-pound piece of ice!"

NOT SUBSIDIZED.

New York Evening Graphic.

Harrison Grey Fiske claims that his theatrical journal, The Mirror, is the only one of its class not subsidized by a theatrical manager. Well, The Mirror does not appear to need any subsidizing, save of its clierts, and this is as it should be.

MR. HERNE'S NEW PLAY.

James A. Herne's new play, Margaret Fleming, was produced at Lynn, Mass., on the Fourth of July. The story is one of domestic infelicity of a peculiar nature, and has for its theme a social evil. Philip Fleming, a mill-owner and a married man, whose little daughter, we are told, is a year old at the opening of the play, has wronged Lena Schmidt, an employé. Maria Bindley, a domestic in the Fleming family, is a sister to Lena, and relates the sad story of her sister's wrongs to Margaret, Philip's wife, not knowing of Philip's guilt. Margaret calls to see Lena, only to find she has just died, leaving her baby to the tender mercies of the world.

Dr. Larkin, who was called in at the birth of the child, and who is a warm personal friend of the Flemings, is present when Margaret arrives. The good doctor has been trying to keep the secret from Margaret for a double reason; he has been treating her for an affection of the eyes which is liable to result in total blindness should she receive any sudden shock, and he also fears her reason may be dethroned. He entreats her to return as there is contagion in the atmosphere. Just at this stage Maria rushes in from the bedside of her dead sister with a letter which she hands to Margaret. This letter, written by Lena, criminates Philip. Margaret tries to read it, but, as the horrible truth dawns upon her, she is stricken blind. She at once sends a messenger to Philip requesting to meet him alone. Lena's baby is crying bitterly for lack of nourishment. Margaret staggers to the sofa, clasps the child in her arms, and totters to a chair. Philip enters dazed and stricken by remorse Margaret turns her sightless orbs on him and as the curtain descends places the child to her own breast to save its little life.

Philip becomes a wanderer and Margaret is placed in an asylum. The child is adopted by Maria Bindley and her husband, Joe Fletcher, a street fakir who furnishes the comedy in the play and plays "second fiddle" to his wife. Four years have elapsed, and little Lucy Philips' daughter is quite a large girl. Margaret, who has recovered her reason, is one day going through the North End of Boston with a party of ladies who are arranging a poor children's excursion, and enters Maria's grocery store. As she is yet blind, she does not know Maria until she hears her voice. She tells her story and Maria, touched by sympathy for her misfortunes, tells her she has found her child. After Margaret has departed with the child, Maria tells Phillip that she has sold the girl to a woman who is to make a professional thief of her.

The play ends in the] Inspector's office. Margaret and the child are intercepted, and Maria is arrested at the instigation of Philip. An investigation is held and Maria is released. Philip, who has reformed, agrees to go back to work in the mill where he was once proprietor, and Margaret agrees to receive friendly visits from him to herself and child.

The play was well received and ran very smooth for a first-night performance. The cast includes James A. Herne as Philip Fleming, Katherine C. Herne as Margaret Fleming, C. P. Flocton as Dr. Larkin and James H. Bradbury as Joe Fletcher. Mrs. Herne is to star alone in the title role.

AND STILL THEY COME.

Wideawake professionals are taking advantage of the excellent opportunity presented by The Mirror's department of professional cards. Notwithstanding a certain number of weekly "expirations," the space covered by the cards continues to increase steadily each week.

Last week The Mirror printed 149 professional cards, of which 65 were "two-line display" cards.

The growth of the latter class of advertisements is a sufficient proof of its popularity with actors and actresses.

Now is the time to advertise in order to reap the most benefit, and now is the time to consider the following:

Are you "at liberty?" Are you filling an engagement? Have you signed for next season?

In any case it will pay you to place your card in The Dramatic Mirror, *because*—

1. Experience has proved that it is the best means for securing offers.

2. If a professional is playing it acquaints managers, the public and the press (The Mirror regularly reaches every dramatic critic in the country) with the fact. One of the surest ways of keeping engaged is to let people know that you are engaged.

3. A professional card can be changed as often as the advertiser desires, without extra charge, and newspaper notices can be inserted with the surety that they will be read by hundreds of managers.

4. A professional card costs but a small sum in comparison with the fees charged by the agents.

5. Hundreds of successful actors and actresses have tested and established the practical value of this form of advertising during the last ten years.

6. Advertisements in The Dramatic Mirror are guaranteed a larger and better circulation than they could obtain in any other theatrical journal in the world.

TWO-LINE DISPLAY CARDS.

In response to many solicitations, The Mirror recently adopted the plan of publishing two-line professional cards, in which the advertiser's name appears prominently in display type, and for which a special rate has been fixed.

Cards of more than two lines are not inserted under this arrangement. All are uniform in size. They are not taken for a period of less than three months (13 weeks). The name occupies one line, and eight or nine words are allowed for the second line, which may be changed at any time without extra charge. The following example shows the style in which the two-line display cards are set:

Charles Surface
Leads. At liberty for next season. Address Dramatic Mirror.

Below are the special rates for the two-line cards:

THREE MONTHS (13 insertions)	$3.00
SIX MONTHS (26 insertions)	5.00
ONE YEAR (50 insertions)	9.00

GOSSIP OF THE TOWN.

W. J. Chappeller, business manager of The Limited Mail company, will spend a few weeks at the Thousand Islands with his family.

Patrice will open her season with A Midnight Call about August 14. Her territory will comprise Ohio, Illinois and Texas.

Maude Granger has engaged Frank Kilday for Inherited.

The success of Maude Granger in the Northwest with her emotional play Inherited has been very satisfactory to the management.

Mishler's Academy of Music at Reading, Pa., has become a practically new place. The auditorium has been thoroughly overhauled, and the dressing-rooms also have been much improved. The season will open in September.

A new interior scene is being painted for Louis James' Richelieu by Lafayette W. Seavey.

Arthur A. Lotto is spending the Summer at Lake Minnetonka, Minn. He will return to New York early in September.

Daniel Frohman's production of The Prince and The Pauper, with Elsie Leslie and the original cast, will begin its second annual tour on July 28, playing the principal cities and Al. Hayman's circuit on the Pacific coast.

The Paul Martinetti Pantomime company, under the management of Rich and Harris, will open their season on August 18 at the Academy of Music. The troupe will number forty people, and will be the first of its kind that has visited America for several years. Among others engaged are: Paul Martinetti, the Hanlon-Volters, the Wortenburg Family, the Montaigne troupe, the two Nulines, Walter Emerson and Medora Henson-Emerson.

Lilian Hadley, for the past two seasons at the Boston Museum, has signed with Effie Ellsler for leading business.

Charles Frohman is a guest of Al. Hayman's at Long Branch.

A. M. Palmer's company is having a big boom on the Pacific coast, playing to business as high as $1,500 at single performances. They are now at the Baldwin Theatre, San Francisco.

Al. Hayman remains at Long Branch until the middle of August when he will go to San Francisco for a six weeks' stay.

Henshaw and Ten Broeck will remain at Breeze Cottage, Plymouth, Mass., until the rehearsals are called for their new musical comedy The Nabobs. Charles O. Tennis, who is to manage their tour, and George P. Towle, their musical director, are to join them in Plymouth to spend the remainder of their vacation in that old-fashioned town.

The Grand Opera House at Salt Lake City, Utah, was totally destroyed by fire last Friday. No lives were lost. The Held by the Enemy company which was playing there lost all its wardrobe, but a complete outfit has been sent them. The total loss is estimated at $200,000.

Mrs. Annie Yeamans is spending the Summer at Richfield Springs, while her two clever daughters, Jennie and Emily, will go to Long Branch shortly.

Cragg's troupe of acrobats, who are to be with W. S. Cleveland's Consolidated Minstrels during the coming season, arrived from Europe on the *Servia* last Monday.

James Owen O'Conor appeared at the benefit for the attachés of Kennedy's Theatre last Saturday in The Gladiator.

J. W. Macy, of the C. O. D. company, writes The Mirror that the company was compelled to close suddenly in Springfield recently, owing to the disappearance of the manager, E. J. Hurst.

When Castles in the Air leaves the Broadway Theatre for the road, which it does on Aug. 18, it will have had a record of 107 consecutive performances.

Carl Smith has been engaged for the character part of Ulick Burke in Winnett's Inshavogue company next season.

Milt Barlow, Harry Webber, Carrie Webber, Winston Murray, Mercedes Malarini, Gussie de Forest and Harry Mitchell are to go out in Clay M. Greene's version of Uncle Tom's Cabin.

Charlotte M. Wayland writes that she is not to be a member of the Fugitive company, as erroneously stated, as she is under contract to C. R. Gardiner to play a leading part in The Irish Corporal during the coming season.

Sol. Smith Russell is engaging an exceptionally strong company for the new play by Dion Boucicault, and preliminary rehearsals have already begun under the author's supervision. The company will include, among others, Linda Dietz, Miss Osborne, Mrs. Barker and John E. Kellerd, and will be rehearsed by Ben Teal. Prior to the regular opening at Daly's Theatre on Aug. 18 the play will be performed for one week in Philadelphia.

DRAMATIC BOOKS.

A FORCIBLE ARGUMENT.

THE HUMAN MYSTERY IN HAMLET. An Attempt to Say an Unsaid Word: With Suggestive Parallelisms from the Elder Poets. By MARTIN W. COOKE. New York: PORDS, HOWARD AND HULBERT.

Martin W. Cooke, President of the New York Bar Association, has contributed a valuable acquisition to Shakespearean literature. The work is a neat duodecimo volume bound in vellum cloth, and of easily read and faultless typography. As will be premised from the sub-title of the book, Mr. Cooke, who has made the subject-matter a study for years, has something new to *say* regarding it, and he says it in a manner that will instruct and delight all classes of readers. His style is exceptionally clear and his arguments dispassionate, forcible and judicial. While the subject is one of the highest in the range of mental philosophy, the author possesses the happy faculty of expressing his ideas in plain, every-day English. The quotations and extracts from foreign critics and Greek and Latin poets throughout the book are also in the vernacular, so that the volume, take it all in all, may be read while one is flying on an express train or reclining under a greenwood tree.

The *motif* of Hamlet has been one of the most widely discussed subjects of all the creations of Shakespeare. The pivotal point of the mysterious theme or plan of Hamlet revolves on the question whether Hamlet's insanity was feigned or real, and it has provoked such a voluminous array of learned critiques that those written by German authors alone would fill a library. Mr. Cooke quotes from Furness, who says: "Upon no throne built by mortal hands has beat so fierce a light as upon the airy fabric at Elsinore."

The author then goes on to state that from the investigations he had made he would prove a peacemaker, harmonizing the fierce contestants who have quarreled over the problem, and he would unite in friendly cooperation the champions of feigned insanity and of real insanity and their followers.

It is Mr. Cooke's opinion that neither of the theories as to Hamlet's feigned or real insanity can ever be established, and that both theories are erroneous. In such cases truth generally lies in the medium between two extremes, and Mr. Cooke's golden mean, which he believes furnishes a theory that solves the hitherto insoluble problem, is his conviction that Hamlet was not an actual person but a player and the play itself a spiritual tragedy.

The subjoined extracts will show Mr. Cooke's line of argument.

"The play of Hamlet is the masterpiece of the master-mind in literature. Its power to interest and entertain all men—the ignorant and the learned—is not possessed to the same degree by any other play of Shakespeare. . . . Volumes have been written to demonstrate that Hamlet exhibits the vagaries of an insane person. Many contend that it represents the felicitous art of a skilful manœuvrer feigning insanity to confound his associates. Others claim that it represents genuine madness, resulting from the effort to counterfeit the reality. One critic in 1796 published a treatise on the play giving his theory that it was designed as an attack on Mary Queen of Scots. This idea was revived in 1880 by an author in Germany. Some have discovered in Hamlet a religious or ecclesiastical intent. . . . In 1881 there was published in Philadelphia a book the object of which was to show that Hamlet was a woman masquerading in male attire.

"It is a noticeable fact that the members of the medical profession who have written upon this subject for the most part have claimed that Hamlet was intended to be represented as actually insane. The most prominent adherents of this theory are: Dr. Ferriar (1813), Dr. Maginn (1836), Dr. Ray (1847), Dr. Kellogg, of New York (1860). Dr. Conoly, a distinguished physician of London, published the most celebrated discussion of the question in 1863. Cardinal Wiseman advocated the same theory in 1865, and declared that this controversy may be said to have been brought to a close by Dr. Conoly.

"On the other hand, the advocates of the theory of feigned insanity are more celebrated in letters and in Shakespearean criticism. I mention Robert S. Mackenzie (1780), Thomas Campbell (1818), Boswell (1821). Richard Grant White (1870) contended that Hamlet was perfectly sane, and a man of very clear and quick intellectual perception. James Russell Lowell is of the same opinion. . . . There are many other advocates of either side of this question, and it is candidly stated by many that the problem is insoluble."

Mr. Cooke, while not combatting the various theories which have been propounded regarding Hamlet, then proceeds with his argument, which is remarkably close and cogent in its reasonings. He asks if it is likely that Shakespeare would have built up a mere enigma in his greatest work without rational solution. The author contends that it is evident that the play of Hamlet was not designed as a representation of the life or experiences of any historical character, nor is it an historical representation of events which may have occurred. He characterizes it as a dramatic poem, and the problem is to discover its theme. He says: "The play is a mirror held up to nature. What is the reflected image? It is that of the interior spiritual life of man in his earthly environment. The mirror shows the presentment of that struggle which is common to the race among the forces within the mind. Hamlet is made to exhibit mental agitation, the purpose or end of which is to show neither madness nor the struggles of the hero with the palpable obstacles to his action, but rather the conflict between his will and his passions, and thereby to illustrate that contention which is the life of man in this world, is universal and ever active, which begins with his birth and ends only with his death. It is the spiritual tragedy of humanity—the strife between the highest forces of the being and the lower. The forces in conflict are shown as under law, however, and the final cause of the being and the struggles is not in this world."

The author then gives a fine exposition of Reason and the Will and the subordinate forces, the passions or emotions. The passions, he says, like a turbulent democracy, determine action by their influence upon the reason and the will. He continues: "The play of Hamlet reflects the typical interior spiritual life of man in this world. . . . In other tragedies Shakespeare exhibits individual men; in this one—Man. . . . In Hamlet Shakespeare has concentrated all tragedies. Here every passion is an active, powerful rebel against the will, which is made prominent, single and constant, but while every passion is intensified no one is continuous or controlling to the neglect of others. . . . The Bible shows man a being who struggles hopelessly in sin; the Saviour, a man obedient to the will of his Father, tempted in all points as we are—yet without sin. He was what man should be in this world. The moral and spiritual conflict of humanity is grandly pictured by the apostle Paul in the seventh chapter of Romans, illustrated most vividly in his own person. Shakespeare, uninspired, looked into the mind of man, explored the recesses of the human heart, and in this play he reveals and illustrates its secrets. The theme of Hamlet is the interior life of humanity in this world, striving to harmonise its actions with a supernaturally imposed law of rectitude, which it recognises but ever fails to fulfil."

Among a mass of criticisms of Hamlet, quoted by Mr. Cooke, appears this pithy one by William Hazlitt: "It is *we* who are Hamlet."

"The Master-Dramatist's favorite *dramatis personæ*," says Mr. Cooke, "was not a possible Prince but a Player, acting the part that typifies Humanity, in a play that sets forth Man's spiritual life in worldly conditions under pressure of the law of the supernatural. Here, then, is an actor within an actor, a play within a play, and a drama of the inner man."

The work concludes with copious excerpts from Sophocles and Euripides' Electra and Virgil's Æneid, showing the concurrences of thought, coincidences of phraseology and almost exact similarity of dramatic motive between Hamlet and the Electra of Sophocles and Virgil's Æneid. The Electra shows man driven in personal career by the dark-browed fates; the Æneid, man in a larger, more typical sphere, as servant of the State, forced by the Gods to self-denial for the public weal.

Space forbids any lengthy view of this interesting parallel between the principal characters of Shakespeare's greatest drama and the masterpieces of Sophocles and Virgil. Orestes and Æneas, like Hamlet, had a great command supernaturally laid upon them. The fates of Dido and Ophelia who both committed suicide, Ægisthus and Claudius, both murderers and usurpers, Clytemnestra and Hamlet's mother who both married the slayers of their husbands, are singularly matched in the classics, from which Shakespeare must certainly have borrowed for the play of Hamlet, but in the language of Mr. Cooke, whatever light the golden poet of the Elizabethan age absorbed from others he flashed back with the resplendent rays of a matchless diamond.

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A THEATRE FOR ART ONLY.

LE THEATRE LIBRE. Published under the auspices of the Théâtre Libre Society. Paris, 1890.

Some time ago, there appeared in this journal, an exhaustive account of the new dramatic movement in Paris known as the Théâtre-Libre. The article, with a few exceptions of detail, practically told the same story as that set forth in the attractive brochure just issued by M. Antoine and his associates.

The book is divided into several parts, and begins, naturally, with the Historique, or progress of the movement from the time that it came into being in March, 1887, to June, 1890. M. Antoine, who is evidently responsible for the text, gives a plain unvarnished account, and places his own personality modestly in the background. He relates how, but three years ago, he was a simple clerk in the Paris Gas Company; how he gathered around him a group of amateurs who used to interpret the current repertory for their own amusement, and how one day he suggested to his friends to throw conventionality to the four winds, and attempt the production of works hitherto unplayed, and that before a critical public—the press and managerial world of Paris.

The only means at the disposal of this ambitious little troupe were the salaries of each individual member, and it was only by subscribing among themselves that the sum necessary to cover the expenses could be found. The public was invited, so no receipts were anticipated. The fact that the night of their first public representation was fixed purposely on March 30, 1880, so as to coincide with the Gas company's salary-day bears evidence of the low state of the common exchequer.

But this enterprise and devotion to Art was rewarded. The evening was a success, and one of the four original one-act plays produced—Jacques Damour, by Léon Hennique—was immediately placed at the Odéon.

Lack of means paralyzed further action for some time, and it was two months later before the new Théâtre Libre could give its second performance, when La Nini Bergamesque of Emile Bergerat and En Famille, by Oscar Météner, were produced. A debt of three hundred francs followed, and it was then that M. Antoine conceived the idea of soliciting the wealthy literary classes of Paris for annual subscriptions. Antoine threw up his clerkship and prepared for a long and obstinate fight with the ill-favor and jealousy of the other theatres on one hand and the mistrust of the public on the other. But he succeeded. In spite of much discouragement, and in spite of that brilliant *chroniquer*, Albert Wolff, who declared that the attempt would end in a fiasco, M. Antoine established the Théâtre Libre on a firm basis.

The first season of the Théâtre Libre opened with a subscription list of 3,700 francs, the second, 11,000 francs, and at the opening of the third, 40,000 francs were in M. Antoine's hands. With increasing prosperity the company changed their quarters, migrating from Montmartre to Montparnasse, and from Montparnasse to the centre of Paris, where it now occupies the Théâtre des Menus-Plaisirs.

The rest of M. Antoine's interesting book is taken up chiefly with an analysis of the work accomplished, of the value, from the ethical, the æsthetic, and the financial point of view, of the plays produced, and of the causes that necessitate such an institution as the Théâtre Libre in the French Capital.

Antoine backs up his statement with figures and certainly reasons with admirable logic. He shows that the two principal dramatic stages of France—the Français and the Odéon—which receive an aggregate subsidy of 1,020,000 francs have only produced ninety-two original plays during a period of three years. The Théâtre Libre, during the same period, without subsidy and under the most unfavorable conditions, has produced 125, and of these twenty-three have been reproduced by other theatres. Antoine accuses the Théâtre Français of that worst of evils, as far as the ambitious dramatist is concerned, favoritism. He also declares the Conservatoire to be a gigantic farce.

The latter pages are devoted to an eloquent appeal for funds. Antoine wants money to carry the work to still greater perfection, and to build on the boulevards a model theatre on the plan he has laid down. A few extracts from his programme read: "The Théâtre-Libre will comprise a company of thirty-five artists of both sexes. They will receive a fixed yearly salary and participate in the profits of the theatre. They will undertake any role that it may please the director to assign to them. The important roles will be filled in turn, in the same play, by several artists. The names of these artists will never appear in advertisements or on the street posters, all that will be announced is the hour of the performance, the title of the play and the name of the author. The bill will be changed every fifteen days whatever the success of the work may be. The first performance of each new play will be private, the press, friends and honorary members of the Théâtre-Libre only being admitted. In the event of difficulties with the censorship the Théâtre-Libre will revert to its old form, and will give the censured play *in camera*."

The book contains elaborate plans of the proposed model theatre and a quantity of other interesting matter which our limited space does not admit of our dwelling upon. M. Antoine has won the first great battle, and made himself a name. He will probably succeed in getting what he desires. Let us hope so. He deserves it.

PUBLICATIONS RECEIVED.

The Tragic Muse. By Henry James. 2 vols. $2.50. Boston and New York: Houghton, Mifflin & Co.

Dramatic Notes. A Year-book of the Stage. Edited by Cecil Howard. 2 shillings. London: Henry & Co.

Poems and an Essay. By Leopold M. Kohn. Philadelphia: Leopold M. Kohn.

Cæsar; A Dramatic Study, by Henry Peterson. 50 cents. Philadelphia: H. Peterson & Co.

An Imaginary History of the American Theatre, from 1890 to 1900. By "Prospero." New York.

The Menæchmi of Plautus, with a Translation by Joseph H. Drake, A. B. Boston: Allyn & Bacon.

William Charles Macready. By William Archer. New York: Longmans, Green & Co.

NOTES ON STAGE LITERATURE.

The Shakespeare Society of this city, having finished the important work of issuing "The Bankside Shakespeare," will begin shortly the publication of a "second series," in the same style, comprising unexpurgated reprints of the old English miracle plays, mysteries and moralities, illustrative of the progress of the drama up to the advent of the Master. Two hundred and fifty numbered copies of each volume will be printed from type. The first of the series will be "Iacke Drvm's Entertainment, or the Comedie of Pasqvil and Katherine, as it hath beene svndry times plaid by the children of Powles. Newly corrected. London, printed by W. Stansby, for Philip Knight, and are to be sold at his shop in Chancery Lane, over against the Rolles." The original appeared in 1616.

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The veteran, James E. Murdock, in the *Forum* for this month, writes:

"To make Hamlet mad would be to violate a dramatic law that Shakespeare himself created and most carefully observes through all his plays, viz.: contrast in character. Poor Tom's deceit is the foil to Lear's madness; so conversely, Ophelia's madness is the foil to Hamlet's feigning. Ophelia is mad in fact, Hamlet but in craft; and to make the madness of both a reality would be to duplicate types, a fault the genius of the great dramatist could not allow him to commit. Melancholy, indeed, he is, but not mad, nor is he thought so by any about him. He is on one of the approaches to the insane state, but no farther on the way than is necessary to give color to the change when made, and not far enough for the king to connect it with his father's death."

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"Blossom Land" is the attractive title of a book of idle-hour sketches by Clement Scott, the dramatic critic, which has just appeared in London.

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A correspondent writes from Germany that the Royal Library at Stuttgart contains a handsome old autograph book supposed to have been the property of Duke Frederick I. of Wurtemberg. It has the signatures of a lot of contemporary notables, each with a date and motto, and a considerable number of these are Danish. On one page, together under the date of 1577, are the signatures of Jorgan Rosenkranz and P. Guildenstern. It is possible not to believe that Shakespeare knew of the existence of these two Danish courtiers when he wrote Hamlet, but how he heard of them or where he could have seen this book which puts them together, much vexes the Teutonic mind.

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Another piece of interesting Shakespearean intelligence is that there have been translated into Italian by Signor Chiarini, a Palermo professor, "I Sonnetti di William Shakespeare."

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Next Winter De Wolfe, Fiske and Company, of Boston, will issue a volume containing biographical and critical sketches of living American actors. F. E. McKay will edit the work, which will number, among other contributors, William Winter, A. C Wheeler and Harrison Grey Fiske. The subjects of these sketches will be confined almost exclusively to players outside the firmament of "stars."

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Under the title of "Recettes de Cuisine Theatrale," Auguste Germain has collected his humorous papers on playwriting and published them in book form. (Paris, Ernest Kolb.) The first chapter of this amusing work appeared in a recent number of THE MIRROR, and the rich vein of humor that brightened up and made such readable reading of the earlier pages has been continued to the end. These dramatic recipes can be safely recommended to all aspiring dramatists.

THE DRAMA'S TRUE RANK.

At the recent banquet of the General Theatrical Fund in London, Henry Arthur Jones made a few caustic remarks about the importance of the drama.

Mr. Jones declared that the dramatic art should rank equally with its sister arts; that it should take note of the leading currents of national thought — religious, political and social, and especially of the gigantic scientific movement which is the master note of our age. The dramatist's aim should be to hand down to posterity faithful pictures of our time.

Mr. Jones thinks that the modern drama will ultimately be estimated at whatever value its votaries and professors like to set upon it.

"But," he said, "human life is subject to a like valuation. Human life—your own life—is at your own valuation; every moment a jewel of inestimable price, or mere dust in the whirlwind, just as you please, gentlemen. And human love is also at a like valuation. Something that can be bought for a song at any street corner, or something that inspires and hallows Dante, touches his lips with fire and sets a crown of deathless praise upon his head. So with an English drama. It is either the supreme achievement of our country, so that if you wanted to sum up all English life and history and feeling and thought, if you wanted to sum up England, you might almost do it in a word—Shakespeare. It either means that, or it means the barren grin of careless and jaded ignorance anxious to escape from the futility of its own life. It is at your own valuation. The English drama is worth just what you think it is worth."

THE more sensational events in the life of Moses form the subject of John Rettig's new spectacle, which will open a tour of Ohio, Indiana and Kentucky on August 4. Mr. Rettig was the author and designer of the Fall of Babylon, and Rome Under Nero.

STAGE STORIES.

NON TI SCORDAR.

COLLINS STUBTEVANT.

It was lunch-time.

Jenness and Co. were discussing ale and devilled kidneys in the eating-house over the way. The little type-writer, in sole possession of the office, stared at the entrance to realms of culinary delights, and nibbled the bread and butter brought from her boarding-place and the bananas (two for a cent) she had bought coming to her work that morning.

Several young women passed by, carrying off their hurry with various degrees of smartness. None entered the establishment patronized by Jenness and Co., which was given over to men, occasionally relaxing in favor of men's wives who might have become belated in tracking their husbands to commercial lairs. Also, the door on this quiet street was but a back-entrance used by habitués and tradesmen; the gilded portals of the only genuine English chop-house in New York could not open to any thoroughfare less famous than Broadway.

Suddenly the type-writer (whom we will call Ruth to distinguish her from the instrument she operated) leaned out of the window and stared after a stout little blonde with short hair, and a general appearance of being one of the guests at the garden party in a third-class production of a society play.

"Humph," said Ruth, "I suppose she is going to lunch. Somebody else'll pay for it. If I'm looking out when she comes back I'll see who."

She gave a sniff of disgust, and took a large bite of bread and butter with conscientious decision. "Somebody else! Queer, some people! I could not bear it. Give me independence!" She began on the second banana. A nice one to discourage my going on the stage because *she* couldn't make the chorus pay! Neither can she the type-writer I should judge from the way she accepts alms—attentions, I suppose she would call it. And those other girls. Talk about men! If type-writers don't do their part in supporting the oyster and pie industries then—I'm as fond of nice things as they are, that poor little short-haired peasant needn't intimate that people can practise self-denial who never have had much. Papa, papa, how you did love a good dinner!"

Ruth had been an orphan two years and more, but tears fell between her fingers on the blotter and her throat ached. Still her thoughts ran on and her blinded young eyes soon cleared as she raised th.m to the light.

"I wonder if Mr. Jenness ever thought of taking me to lunch. I just wish he would—give me a chance to decline with thanks. No reason why I should—except that I hate him. But, oh, dear! I do want a croquette and some Cliquot. I suppose he'd give me a choice between steak and chops and ale and porter, and then, as we sat there chopping and aleing or steaking and portering, if *he* should come in! Wouldn't know me if he did. Oh, what a fool I am! When will this idiocy cease? Why doesn't Mr. Jenness come and give me some work. He hurries enough when I bring a book to read."

Ruth snatched up the morning paper and began to follow the printed lines without understanding a word until she reached the Foreign Notices. Then her "idiocy" suddenly made comprehensible to her all she read from that moment. Not that she was impressed by the doings of the various notables, aristocratic, communistic or otherwise, which were chronicled, save in one case. Mrs. Temperly had given in her inimitably faultless style a magnificent musicale. That the *élite* of Paris was present went without saying. *His* name was cited both as having entertained and as being of the "distinguished guests" with whom he maintained a footing of perfect equality by refusing to accept anything for his services, but the thanks of his hostess and the adulation of her company. Never had the idolized American tenor allowed social and commercial relations to be confused.

Ruth threw the paper down and began to say the multiplication table. This was a sovereign cure for uncontrollable thoughts, she had been told.

"Seven times six are—" she stopped morosely. The figures no more stood in the way of visions of Louis Seize's drawing-rooms, fair women in laces and jewels and brave men—ah, the brave men!—than did the dots on her veil the day she looked at—"Oh me, what shall I do? It isn't my fault."

She was almost in tears again. Had she been Jenness and Co.'s daughter, she would have listened approvingly to the family physician's diagnosis of her as an easy prey to nervous prostration who should at once leave the city for the rural calm of Bar Harbor or Narragansett. But being firmly possessed of the idea that good health, apart from its pecuniary values, was more attractive than invalidism, the working-girl never lost a day by indulgence to her body's whims. Moral or mental disturbances, too, so rarely broke the evenness of her public attitude that her reputation for having neither nerves nor temper was that of a saint. She glanced out again.

An organ-grinder was approaching, upon whom she beamed approvingly. He promised distraction, if not of one kind, of another. Her chin in her hand, her elbows on the blotter, she settled herself to get all the entertainment possible from the passing show. She pitied the poor soul; he looked so warm, so weary, as he raised his forlorn hat for a moment in the shady quiet street, and viewed the prospect. From the unlightened melancholy of his weather-beaten face he apparently met with no encouragement till it turned again to the sashes of Jenness and Co., when the brown Italian eyes grew radiant, and with slight but decided courtesy acknowledged a worthy audience.

Two ragged little boys appeared on the curb with the swiftness of a magic growth. They, too, gave the girl a brief but intense scrutiny.

"Dear me, I'm in for it" she said, half-vexed half-pleased. "I suppose I pay for all. I hope I've got a nickel." While she felt for her purse, the old organ began in an ancient quaver Verdi's Miserere.

Ruth's hands dropped heavily at her side. "Kismet!" she cried. "In vain do I fast; now come feast and satiate me." And while thoughts "which ten times faster glide than the sun's beams" crowded in upon her from the past, the old Italian stood, resignedly grinding out fragments of Il Trovatore which seemed to include the whole stock-in-trade of his shabby instrument. Like a great artist in his old age, it gave out its voice with tremulous sweetness varied by lapses into discord or an occasional flight of extreme purity. And in these attributes it very accurately illustrated the tenor of the type-writer's reminiscence.

She was with her father in Washington. An invitation to visit some Virginia cousins arrived, and it was decided that Ruth should go and remain until a bill then pending before Congress was reported favorably. Then her father said he could feel free to go after her. As matters stood, he thought his duty by her done when he had put her aboard the cars and spoken with the conductor. Yet it was with joy that he caught sight of a face, tolerably familiar to him, from his having called at the owner's house several times. He at once whispered to Ruth that there was a nice-looking young fellow on the train, the son of a Member of Congress.

"I want him to vote for the bill, so treat the boy well, popsey," and with the reckless confidence of a true American father, brought the "nice young fellow" over to be presented to the "dear little girl, if she is my own."

As the latter, spite of her father's intimation, made no show of removing her satchel and wrap from the extra seat beside her and seemed to have little to say, it was a relief to all as it usually is, when the bell rang.

There was no changing of cars, the girl was liberally provided with bonbons and light literature, so that the young man's position might have proven a sinecure and possibly that first impression, though powerful, might have faded from Ruth's maiden meditation, leaving her fancy free. But instead of this, the train came to a stop before reaching the station and the "nice young fellow" strolled down the aisle to inform the "dear little girl" that according to an invariable and time-honored custom in Virginia, there would be the pleasure of an hour's waiting while a freight car was persuaded to resume the position on the track it had lately occupied.

Being an American crowd, this news had no sooner circulated than a general merriment pervaded the atmosphere. Ruth's serious gray eyes met those of her protector, which were blue and mirthful, and both young people laughed so long and uncontrollably that the ice was broken then and there. Following the example of the few (the many stayed where they were, and consumed any eatables they might have brought), she acquiesced in a proposal to walk about a little. They sauntered along the ties, gathering a flower here and there, to the small frame building labeled Depot. An old negro sat in the sun swaying over an antiquated accordion, the dying melody of which seemed to be appropriately enough, the Miserere.

By this time Ruth had learned that her new acquaintance was the tenor in the most fashionable church in Washington, but that he found the work ungrateful, the narrow jealousies of the choir insupportable. His ambition was grand opera. Family opposition, of course. Almost a necessary discipline in the training of a genius.

The sounds of the accordion took the place Ruth might have been forced to fill by a comment on this heresy. And then having been told that a half-hour's time at least was theirs to be free, it came out that although tolerably familiar with "Lucile," Owen Meredith's shorter poems were still unknown to Ruth who blushed as she realized his contained wonder that she could have lived so long without wearing "Aux Italiens" in her heart of hearts.

"There are so many, you know," she pleaded; then with happy inspiration, "how does it go?"

Very little urging was needed to induce the young tenor to recall the tenderly passionate verses:

"The world is filled with folly and sin,
And Love must cling where it can, I say,
For beauty is easy enough to win,
But one isn't loved every day."

With such courtesy was this said, in addition to the wistful longing underlying each tone, that Ruth never thought of being wounded by any implied criticism, and sat like that

"—early love with her eyes downcast,
And over her primrose face the shade."

The organ-grinder changed from one foot to the other. The little ragged boys still stared dumbly, as if he and his instrument formed a composite monster, rare, and like Cap'n Cuttle's hymns, when found to be made a note of. The signora seemed to have forgotten her musician. Could she be taking a siesta, and was he to have nothing for his pains? Saint Cecilia forbid! He stopped in "Stride la Vampa" with an abruptness that brought forth a querulous remonstrance in the closing note. The required effect was produced. The audience raised its head.

"And Mario can soothe with tenor note
The souls in Purgatory."

"So can an old hand organ, at times," she added, and returned the Italian's suggestive salutation with a bright smile, a coin he had probably not received that day. And beyond this, finding the nickel she had thought of but a paltry reward for the happiness evoked, she threw the enchanter what she mentally called a whole quarter. From the shabby but industriously courteous hat which received it, it was transferred to a pocket "not as deep as a well" but serviceable, and the performance was over. *Exeunt* organgrinder, first and second small boy.

Ruth was taking things in some such facetious fashion, when her heart stood still for a moment at the sight of Jenness and Co. emerging from the dark vestibule of the back entrance. Had they—the pompous uncle, the cynical nephew—seen her folly?

"I am glad to know," remarked Jenness, removing his tight silk hat and mopping his brow, "that you are in a position to gratify any impulse you may feel toward objects which may be—a—deserving and which may not."

"We were on the point of doubling your salary, really, but the sight of that quarter, as it ran its reckless course from our windows to the pockets of a poor devil who ought to be cremated in his beastly box, is too suggestive of what we might come to in case your means were as unlimited as we had contemplated making them."

"Wasting time, boy. One word, I am in favor of indicting every organ-grinder as a nuisance. Please to remember those sentiments while in my employ, 'Messrs. Harding and Jones, sirs.'"

In the bitter silence of a dependent, Ruth worked. Despair, a fierce hatred of life possessed her. Suddenly, in a lull, while Jenness and Co. had their heads together, she rose and left them forever. From the distance come the sweet halting notes of the old organ faintly to her, whispering of the joys of Art, however lowly the worker, and she seemed to hear a voice in tones of mingled entreaty and command singing

Non ti scordar di me,
Non ti scordar di me!

"PERFECTLY RELIABLE."

Los Angeles Times.

THE DRAMATIC MIRROR, it is freely admitted, occupies an enviable position on this question of criticism, and its readers, particularly those at a distance, who have largely to depend upon its judgment, have always found cause for congratulation in having an authority at once so self-respecting, so thoroughly informed and so perfectly reliable.

LETTERS THAT AWAIT OWNERS.

The Postmaster at St. Louis informs THE MIRROR that the following letters for professionals lie unclaimed at the St. Louis Central office:

Myron Alvido, World's Minstrels; Frank Allen, Golden Gulch company; Benson and Brothers' Minstrels; Alvin Beeson, Edna Mayley's Comedy company; James Boyer, She company; Victor Chiado, Twelve Temptations company; Thomas and Henry Dixon; Alice Finch, Patti Rosa company; Glenn Fields; Jessie Herbert (2), Night Hawks company; Felix Haney, Tom Sawyer Comedy company; F. L. Jarvis; James Keefe, Will o' the Wisp company; Clare G. Knode, Last Days of Pompeii; Harvey McCullough, Richard's Circus; T. J. McLaughlin; Frank Miles (2), Oliver Haeth Opera company; W. C. Manning (2), Manning's Aberalty company; Rigo Mazza, Italian Opera company; S. Walter Moss, We, Us & Co. company; Randolph Murray, Will o' the Wisp company; Will H. Nesbitt, McGibney Family; J. W. Norcross; Louis Pandow; Harry Robinson, Robinson and Beele's Circus; A. C. Roberts; Thomas W. Ryley, A Legal Wreck company; Professor Shaw; Frank A. Slocum, We, Us & Co. company; Edgar Selden, Will o' the Wisp company; Mrs. Ed. Selden, Will o' the Wisp company; Thomas Scanlon, Circus Manager; The Marque Family; W. F. Taylor, Clark's Circus; The Little King company; Richard Williams, Nellie Walters' Criss Cross company.

All applications for letters should be accompanied by the statement that the letters were advertised.

PROFESSIONAL DOINGS.

H. S. TAYLOR has already booked twenty-four weeks for A. M. Palmer's Aunt Jack company.

DESPITE all reports to the contrary, Manager H. A. D'Arcy asserts that the Tommy Russell Prince and Pauper company will be a positive fact next season.

THE U. S. Mail Company will open its season at the Chestnut Street Theatre, Philadelphia, on Sept. 1, under the management of Hobart Brooks. Among the people already engaged are: Frank David, Ed. J. Connolly, Sam Reed, Maggie Fielding, Bell Lynn and Marie Bockel.

CHARLES H. HICKS has completed the booking of the Among the Pines company, under the management of the Tavernier Brothers, for thirty-five weeks. Contracts have been let for considerable new scenery, to be painted by Lafayette W. Seavey, and a large sawmill is now being built for the production.

H. E. SANFORD, the advance agent of W. J. Scanlan's company, left yesterday (Tuesday), for Portland, Oregon, where Mr. Scanlan will open his season on the 28th inst., following this with four weeks in San Francisco.

MANAGER CHARLES HUMPHREY, of the Croswell Opera House, Adrian, Mich., is in the city, booking attractions for next season. His headquarters is the Morton House.

REHEARSALS of The Canuck, in which McKee Rankin will open his season at the Bijou Theatre on the 28th inst., began yesterday (Tuesday).

AL. HAYMAN is in receipt of a cable from Manager Edwards, of the Gaiety Theatre, London, to the effect that the new costumes for the Gaiety Burlesque company will cost upwards of $25,000. Mr. Hayman is now in hopes he will get them through the Custom House.

E. D. GRISWOLD, manager of the Opera House at Altoona, Pa., is expected to arrive in this city to-day (Wednesday). He will make his headquarters at Gustave Frohman's.

W. J. FIELDING, the business manager of the People's Theatre, Philadelphia, left on Monday for the Quaker City, where he can be addressed at No. 90 Arch Street. He reports that he has completed all the bookings for the theatre up to May 4, 1891, the season opening on August 23 with The Great Metropolis.

IT is averred that all of the artists for Herrmann's Transatlantiques for next season will be new and entirely different from last.

THE Julian Comedy company is the title of an organization which is to play all next season in little towns which are never reached by the regular dramatic organizations or even by the one-night companies. The troupe will be under the backing direction of Emil Nowalk, and the money necessary for the tour has been deposited in Gustave Frohman's regular bank.

THE SNATCHERS will begin its season somewhat earlier than had been expected, opening at the Bush Street Theatre, San Francisco, next Monday night. Seymour Locke will manage the organization. The company which left this city yesterday (Tuesday) consisted of M. B. Curtis, Albina De Mer, Frank Mordaunt, Charles Dickson, Herbert Leonard, Verner Clarges, Robert Pritchard, Lizzie Goode and Gertrude Dawes.

THE GIRL WITH THE TIN HEART is the title of a new farce comedy by Charles Barnard. It will have a number of new and original effects, and will be produced under Mr. Barnard's personal supervision and financial backing. Gustave Frohman has the preliminaries in hand.

MARK PRICE has concluded not to sell his new play, Branded, and in all probability it will be put on the road for the season of 1891-92.

FRANK MCKEE will manage the two new Hoytian monstrosities, The Texas Steer and A Trip to Chinatown, next season.

THOMAS E. MURRAY will star under the management of Hoyt and Thomas next season. His play of The Silent Partner will be altered considerably to suit him, the principal role being made a light Irish comedy part.

LOUIS F. HOWARD remains with Milton Nobles next season. This will be his fifth year. Mr. Howard's strong performance of the Italian organ-grinder in Love and Law and his quaint and humorous characterization of the old express agent in From Sire to Son, have made him an important feature of Mr. Nobles' strong organization.

DAVID R. YOUNG will be a leading member of Milton Nobles' company next season, returning to his former manager after an absence of just ten years. On August 18, 1880, he opened with Mr. Nobles at Niblo's, playing Leslie Blockburn in the Phœnix. As Jonas Hardy, the gambler in From Sire to Son Mr. Young will have a strong character which should fit him admirably.

LIZZIE LAMBERT, the young Brooklynite whom Milton Nobles brought out last season, pleased her manager so well that she has been re-engaged at a good professional salary.

THAT MEETING.

The meeting of the Association of Theatrical Managers of America, which was called for last Wednesday afternoon at the A. O. O. F. rooms in the Broadway Theatre building, was not quite a farce or a fiasco, although there were not enough members present to constitute a quorum. There being no legal right to act under the circumstances the Association naturally proceeded to act, with the same disregard for authority which characterized the manner in which the Secretary, Thomas H. Davis, sent out the notices for the meeting only three days ahead.

As we said last week, this was not the annual meeting, in spite of the Secretary's singular statement to the contrary in face of the facts. It was called for the sole and laudable purpose of ascertaining what could be done to repair the damage already done by the neglect to support the Inter-state amendment of Mr. Hansbrough. The fourteen members present were E. E. Rice, W. W. Warmington, E. B. Jack, W. D. Mann, Milton Nobles, Clarence Fleming, Marc Klaw, E. F. Knowles, George W. Floyd, William Keogh, Colonel Keyes, Harry Kennedy, E. H. Price and Secretary Davis.

The press was rigidly excluded from the learned debate within the meeting-place. A reporter for THE MIRROR plied a fan in the ante-room, while his thoughts wandered idly to the Three Tailors of Tooley Street, who issued the proclamation, beginning with the majestic words, "We, the people of England." Before the doors were closed our representative showed Mr. Nobles an important letter just received by THE MIRROR from Representative Hansbrough, wherein advice was given as to the proper course to be taken by the managers to help his bill. Mr. Nobles promised to call it to the attention of the assemblage.

An hour passed. Then the members began straggling out, one at a time. The reporter entered the room and said that Mr. Hansbrough's letter ought to be submitted for their consideration.

"Give it to Mr. Klaw," some one said. "He presided."

Mr. Klaw examined the letter and said that nothing could be done; the meeting was adjourned. He added: "It's all right—we are working in another direction altogether." But, as it afterward transpired, they were doing nothing but what Mr. Hansbrough suggested.

Mr. Nobles apologized for forgetting the letter. "They could not have acted on it, anyhow," he said.

The reporter's effort to discover what were the nature and the result of the proceedings was unsuccessful. Every member stated that he had pledged himself to the profoundest secrecy.

"There is nothing to be given out," said Secretary Davis, who had informed THE MIRROR the day preceding that he would make public all that took place. "Nothing is to be known, except that we had a meeting."

"When will the next meeting be held?" asked the reporter.

"Not until it is called by the president," replied Mr. Davis. As President Palmer is in Europe and will not return until September, this statement was rather strange, to say the least; especially as Mr. Sanger, the vice-president, is in town and bound to assume the president's duties during his absence.

In spite of the protestations of inviolate secrecy, the proceedings—which were brief and exactly in accordance with the course laid down by THE MIRROR—were "given away to the press, in the usual manner, by one of the managers who had urged the necessity of keeping things shady. They consisted in the appointment of a committee of three to visit the national capital on Monday of this week and ask a hearing before the Committee on Commerce of the House at the latter's meeting on Tuesday. Milton Nobles, E. F. Knowles and E. H. Price (!) were the representatives appointed to present the case of the profession.

Milton Nobles, who was the first member of the Association to publicly and vigorously rebel against the inactivity of its officers at the time when energy was justly expected of them, wrote to the Editor of THE MIRROR after the meeting as follows:

> I regret that I was unable to give your representative any information regarding the managers' meeting. It was informal, and the few present were sincere in their desire to advance the best interests of the Association. For reasons deemed sufficient by all present, it was decided not to make public for the present at least, the little that was done at this meeting. . . . As soon as I feel that I can do justice to all concerned, I shall be glad to send something more for publication in THE MIRROR on the subject of the Managers' Association. What has already been said has borne some fruit.

Mr. Nobles requested certain statistical information respecting theatrical transportation for use in behalf of the cause, and this was supplied to him.

On Thursday, when the delicious perfidy of one of his sworn-to-secrecy fellow-members was revealed through the newspaper reports, Mr. Nobles sent us another communication, which we have permission to publish:

BROOKLYN, July 3, 1890.

Dear Mr. Fiske:

After writing you last evening, explaining that I could not give your reporter any information regarding the proceeding at yesterday's meeting of the Managers' Association owing to an injunction of secrecy which the members present deemed necessary, you can judge of my surprise this morning when, upon opening my newspaper, I found a report of yesterday's meeting, containing the announcement that a committee had been appointed to visit Washington to urge our claims before the Committee on Commerce.

As this was the only business transacted at the meeting, the readers of THE MIRROR need not be deprived of the desired information.

I will say that personally I considered the secrecy idea puerile and silly; but as it appeared to be the sense of the meeting I accepted it cheerfully and unequivocally, as the MIRROR reporter can testify.

Fortunately, the names of all who were present are on record, and should the presiding officer care to corner the promise-breaker, he will in all probability find it to be the man who talked most and loudest about the necessity of secrecy.

Very truly yours, MILTON NOBLES.

There was at least one good thing done at the meeting—the appointment of Milton Nobles on the committee to visit Washington. His presence there will assure the profession of at least one able, intelligent, and in all respects creditable representative.

The following letter has been received from the Hon. H. C. Hansbrough, the Congressman from North Dakota, who, eight weeks ago, at the solicitation of Manager J. W. Dunne, introduced the bill to amend the Inter-state Commerce Act in the House of Representatives:

HOUSE OF REPRESENTATIVES,
WASHINGTON, D. C., July 1, 1890.

Harrison Grey Fiske, Editor Dramatic Mirror:

My Dear Sir:—I leave to-morrow for my State and will be away a month, so I have placed the documents you sent me [letters from General Passenger Agents of the principal railroads, favoring the bill,] with the Hon. M. Mason, of Chicago, who is a member of the House Committee on Commerce, and he promises to bring the matter up at the next meeting of the Committee.

I think you should continue agitation by petition and personal appeal. A delegation ought to be sent to make an argument before the Committee. My time is so much occupied in a general way that much as I would like to lead the fight it is impossible. I shall have more time next Winter and shall willingly give it.

The Committee meets next Tuesday, and if you can get a delegation here it will help.

When I return, about August 6, call upon me for anything I can do.

Truly yours,
H. C HANSBROUGH.

W. J. Chappelle, agent for The Limited Mail company, naturally takes an active interest in railway matters. He writes:

GREAT BEND, Pa., July 4, 1890.

To the Editor of The Dramatic Mirror:

SIR.—You are doing nobly in your effort to have the Inter-state Law so changed that a heavy burden shall be lifted from the profession's shoulders.

I have added my might by securing from our representative in Congress his promise to do all that lies in his power toward "a consummation devoutly to be wished."

Manager Vance writes me from Columbus, O., that he, too, is "doing his prettiest," and that "he is confident that the movement so ably and persistently championed by THE MIRROR will be crowned with success."

That true friend of professionals and royal good fellow generally, James Buckley, of the popular Erie, writes me very encouragingly on the subject and assures me that he has put his shoulder to the wheel.

Yours truly,
W. J. CHAPPELLE.

SHOULD THE AUDIENCE HISS?

Kansas City Times.

A girl who hissed during a theatrical performance in a New Jersey town was fined $3 for the offence and has carried her case to the higher court. THE DRAMATIC MIRROR, unquestionably the leading dramatic paper in the country and one that is rapidly broadening in its discussions, and one, furthermore, that is nearly always reliable, has this to say in an editorial entitled, "To Hiss or Not to Hiss:"

> Aside from the legal aspects of the matter, hissing is a practice which is prohibited by the unwritten law of American custom. It is tacitly understood and felt by theatrical assemblages that boisterous tokens of disapprobation, taking the sibilant form that is commonly associated with the *geese Americanus*, are discordant and discourteous. Good breeding has set the stamp of disapproval on it and custom has given it no warrant. . . . There is no room for doubt in certain rare and exceptional cases that the hiss might be brought into use with excellent effect. Coarseness, vulgarity, glaring incompetence, arrant buffoonery, indecent costuming, suggestive songs—these are sometimes observed, and invariably permitted to pass unrebuked and unpunished. The employment of 'the geese' under such provocation would unquestionably prove salutary and sanitary. It would be a service to the stage as well as to the public. We have no reason to believe otherwise than that the majority of actors and managers would welcome the practice if it were strictly confined to such cases.

THE MIRROR has made a nice distinction and it is one that theatregoers should observe. But even in the extreme cases pointed out above as possible exceptions to quiet tolerance, the American audience is very loath to indulge in audible disapproval. And yet well-thinking people are constantly deploring the frequent liberties taken by people on the stage. It would be tenfold more wholesome for the stage if disapproved of coarseness, vulgarity, indecent songs or stale and suggestive "gags" were openly hissed, because they are sure to elicit the applause or laughter of the galleries and coarse-minded auditors. It is, therefore, not surprising that those who make their living by their "hits" should continue their indulgences so long as they seem to take.

If the coarse may openly approve the course while the refined must quietly show their disgust, the baser element has an advantage which it should not enjoy in any first-class theatre. Open disapproval in extreme cases would not only rebuke those who take unwarranted liberties, but it would rebuke those of the audience who show themselves no better by approving such liberties. The audiences, after all, are mainly responsible for the kind of performances given them. It is long patent that the manager always strives to give the people what they want. Let those who want the best, assert themselves and they will get it.

EVA MOUNTFORD'S STARRING TOUR.

E. E. Grandin, who is to manage Eva Mountford next season, gave a MIRROR reporter the following particulars concerning her starring tour in Eugénie Le Tour.

"Eva Mountford" said Mr. Grandin, "is not one of your inexperienced society stars although she is very handsome and comes of good family. Her father is Colonel J. M. Adams, who was the Adjutant-General of the Memorial parade in New York last Decoration day. Miss Mountford has been a well known leading woman for the past five years, and her acting has been highly commended by the dramatic critics. It was solely owing to her success throughout the country that her backers were induced to undertake her coming starring tour. The role of Engénie Le Tour, in which she is to appear is highly emotional and affords great scope for her ability in that line of work. The dresses are very handsome, and ought to be, because they come from Worth's establishment in Paris."

"Have you engaged the supporting company?"

"Not the entire company. Among those already engaged are Frank Thomas, Virgil Adams, J. Cooke, Miriam Randal and May Jennings. Wallace Keffer has been engaged to do the advance work.

"The tour will open Aug. 25. After playing as far West as Omaha, Miss Mountford will appear in the South, where she is a great favorite, and then come North to fill engagements in Eastern cities. She will not play in any of the cheap-priced theatres, and her bookings include some of the best houses in the country. We are so confident of Miss Mountford's success that negotiations are now pending with an eminent French dramatist, to write her a new play, and she will go to Europe at the close of the present season to secure the piece, and complete arrangements in the matter of costumes, etc., for a New York production in the Fall."

SHENANDOAH IN CHICAGO.

Charles Frohman returned from Chicago to Long Branch last Thursday and came to the city on Monday.

"I have been all through the terrible hot siege in Chicago," he said to a MIRROR reporter, "and I must say that I never experienced anything like it before. In spite of the extreme heat, though, Shenandoah's first week's receipts amounted to $6,973. While in Chicago I closed with Mr. Hooley for a fifteen weeks' engagement at his theatre of the New York stock company which I am now organising. In event of the success of the New York end of the scheme, our contract will cover a number of seasons and will divide the time of the company between the two cities.

"Chicago, despite the heat, is in a hustle over the coming World's Fair. The managers, however, feel very much put out at the decision of the committee to hold the same on the Lake Front. They feel that this will act as it did in Paris, namely, that it will be allowed to be open in the evening, and thus kill off opportunities for theatrical business.

"Do you hear of any new theatres to be ready for the opening of the Fair?"

"There are none contemplated for erection just on account of the Fair. I met J. H. Haverly in Chicago, and he assured me that he would have two new houses in that city—one for the better class of attractions, which he will provide himself—and the other for vaudevilles. He claims that the first-mentioned one, which will be the best, will be ready by the New Year.

"About theatricals in Chicago now there is not much to say. Dixey is doing very well with Adonis, the new Crystal Slipper is a big success, and the Columbia is getting ready for the production of The County Fair, with which it opens the season. Mr. Hooley has shown me by his books that he has cleared over $40,000 the past season. His theatre will be closed until the arrival of the Lyceum Theatre stock company with The Charity Ball in August. J. H. McVicker is so well satisfied with his Shenandoah engagement for the Summer that he will come East to spend the hot season for the first time in several years.

The Old Homestead is doing a splendid business at the California Theatre, and in spite of Mr. Crane's assertions as to the way things are out on the Pacific coast, Shenandoah played six weeks in San Francisco this season to nearly $57,000."

RHÉA.—On Saturday next Rhéa will sail for Paris on *La Bretagne*. She will return in time to begin her season about the middle of October.

FOREIGN FOOTLIGHT FLASHES.

The reception of Sarah Bernhardt in London with Joan of Arc was decidedly cold. The critics say that the acting of the *tragedienne* fell short of the spectacular magnificence. Hard on Sarah.

* * *

A drama by François Coppée, entitled Pour la Couronne, will be seen at the Paris Odéon next Winter.

* * *

Justin McCarthy's new farcical play, The Wife, was favorably received in London last week.

* * *

The British Royal family is developing unsuspected traits of generosity. The Queen has just granted the widow of E. L. Blanchard, the late critic of the *Daily Telegraph*, a yearly pension of $250. The Indian shawl stock must be running low.

* * *

Antoine has received a three-act play, adapted from a novel of Edmond de Goncourt, by Jean Ajalbert, for the coming season of the Théâtre Libre.

* * *

A wise innovation in theatrical management has just been made at the Paris Folies Dramatiques. It has been decided that the booking fees, now generally charged by the French theatres, shall be abolished at that house.

* * *

That unlucky building the Paris Eden Theatre, after its many fluctuations of fortune, has again changed hands. M. Verdhurt, the new lessee, purposes devoting the place to productions of a lyrical nature, and his present programme includes the Samson et Dalila of Saint-Saëns; Le Coupe et Les Lèvres of Canoby; and the Venitian of Cahen, all of which will be heard shortly.

* * *

The July number of the London *Fortnightly Review* contains an article by Henry Arthur Jones on the actor-management question. Mr. Jones says that, as far as he personally concerned, he has abandoned the plan of writing for any particular actor or any particular company.

* * *

Of course the successful author of The Middleman and Judah can now afford to abandon any plan he may hitherto have cherished. His ambition as a playwright has been reached. But as Clement Scott observes, in his clever notes in the *Whitehall Review*, is Mr. Henry Arthur Jones quite sure that there was not a little "mental reserve" even in Judah? Was not Mr. Willard *tout indiqué?*

* * *

A noted French company of comedians is that which left Paris last week on a professional visit to the four cities of Vienna, Odessa, Moscow and Warsaw. Among others were Mlle. Reichemberg and M. Febvre of the Comédie Française, André Michel, Tarride and Goquet of the Vaudeville, and Burguet of the Gymnase. The repertoire consists of l'Ami Fritz and Margot.

* * *

An important benefit performance will be given on the 17th inst. at the London Lyceum Theatre, in aid of the English Actors' Benevolent Fund. An act of Olivia will be played by Henry Irving and Ellen Terry; an act of As You Like It by Daly's company, and an act of A Pair of Spectacles by John Hare's company.

* * *

Charles Wyndham produced a new play, Sowing and Reaping, on Saturday night, at the London Criterion. It is of a farcical nature, and is said to have proved successful. George Giddens and William Blakeley were in the cast.

* * *

Poor Mr. Wyndham has been getting into trouble lately. He omitted to send tickets to the London press on the occasion of the trial matinee of another new play of his Papa's Honeymoon, and the newspaper fraternity waxed exceeding wroth. "All the critics," says a contemporary, "including Clement Scott, paid for their seats and saw the play in severe critical mood. They said it was the worst play seen for some time." Naturally. Two dollars go a long way in London this hot weather.

* * *

By the bye, the London critics convened to hear Mrs. Erving Winslow read Ibsen last Friday. The thermometer was ninety in the shade, and report has it that none of them have felt well since. It is said that William Archer dozed peacefully throughout the rendition, and on waking declared Mrs. Winslow's reading admirable.

* * *

An interesting experiment has just been tried at the Paris Hippodrome, that of producing spectacular ballets on a large scale. The attempt has fully succeeded and Joan of Arc, a new musical pantomimic legend in four tableaux, was presented before an audience of 8,000 persons. No stage was erected, the performance taking place in the vast arena.

EXIT HUBERT WILKE.

Hubert Wilke is no longer in the cast of The Sea King at Palmer's Theatre. His role is now taken by William Steiger, who was formerly his understudy. Charles H. Yale, who is manager for W. J. Gilmore's Opera company, told the story of Mr. Wilke's dismissal in a very few words.

According to the manager the baritone had never sung all of his music from the first night and even at the dress rehearsal he had gone through his part in pantomime.

"It was simply a case of our being tired of his staying away," said Mr. Yale. "His voice was not to be depended upon, nor was his presence at the theatre to be looked for, either. On last Monday night at half-past seven we received a physician's certificate as to his bad health and on Tuesday and Wednesday he did not come, nor did he send word. So on Thursday we sent him his notice."

Later in the day Mr. Wilke was found down town.

"I have just come from the office of my lawyer, ex-Judge Dittenhoefer," he said to the Mirror reporter, "where I have received my last week's salary. The management talked some of holding it back, but I received it just the same. I have nothing to say against the management of The Sea King, only that I think their conduct was unprofessional. I was hoarse; I could not sing; I was suffering with acute pharyngitis; all I needed was a little rest. Now I am all right again, and could sing with ease. I do not object materially to taking a vacation, but whether there will be any legal trouble over the matter depends entirely with my lawyer."

OBITUARY.

George A. Parkhurst, the well-known comedian, died of apoplexy at his home in this city on Wednesday last. He was about fifty years of age and was a member of the company that played at Ford's Theatre, Washington, on the night that President Lincoln was assassinated. Mr. Parkhurst was on the stage at the time and saw the President fall. His last engagement was with the Little Lord Fauntleroy company. He leaves a widow and two children.

On Monday afternoon Thomas L. Mosley, a well-known variety actor, died at his home in Baltimore, at the age of sixty-two. The deceased was known for many years as Master Floyd, the female impersonator of the old Nightingale Minstrels. He afterwards became manager of the Marshall Theatre, Richmond, Va.

THE ONLY REAL ONE.

The Metropolis, June 30.

It cropped out in court, last week, that one of the advertising sheets, owned by managers, but called theatrical papers, had been backed to the extent of $3,000 by Augustin Daly. Now do you see how press notices are secured for certain theatres? Another similar sheet is owned by Harry Miner, and one of its writers has the run of the *World* to make things hot for actors and actresses who will not advertise in Harry Miner's paper. Is not this a proper subject for the *Journalist* to investigate? Does it not justify my statement that THE MIRROR is the only real dramatic newspaper?

REFLECTIONS.

SIDNEY BOWKETT, an English actor, was brought to Jefferson Market last week charged with swindling the Coleman House to the tune of $42. The complaint was not pressed.

W. J. FLORENCE has cabled T. H. Winnett from Europe that he has secured a strong novelty for the latter's Inshavogue tour. There will be unique souvenirs, to be shipped to this country next week.

AGNES HERNDON, who has just closed a good week's engagement at Providence, R. I., under the sole management of Joseph A. Jessel, will spend the Summer taking a much-needed rest. This week she goes on a yachting trip, and the rest of the season will be opened at Newport and other watering places.

KATE PUSSELL as Queen of the Plains closed her season at Toledo on Saturday night.

ARRANGEMENTS are now being made whereby Veoletta, the latest Italian vocalist here, will be heard in a series of concerts in this city in the Autumn.

L. W. SEAVEY is painting entirely new scenery for J. K. Emmet's production of Uncle Joe next season.

T. W. MULLALY, manager of the Capitol Theatre, Little Rock, Ark., and of the Grand Opera House, San Antonio, Tex., has just secured the lease of the Fort Worth Opera House, Fort Worth, Tex.

W. F. Rochester recently returned from San Francisco, where he was engaged as comedian and stage manager at the Tivoli Opera House for two years, producing over fifty operas. He is now at liberty.

MATTERS OF FACT.

Bert Thayer, the comedian and understudy for Hallen and Hart, last season, is open for an engagement.

Joseph Hoaglin is at liberty.

Pearlie Emmett will be starred next season in Brown's Sterling Comedy company.

An entirely new version of Claire on the Forgemaster will be seen next season with Grace Hilton as the star, and under the management of Charles Mortimer.

Mrs. E. A. Eberle is at liberty.

W. Hull Crosby is disengaged.

Ed. Knott has not closed for next season.

Agnes Rousselle is open for an engagement.

Lily Madison may be engaged for ingenue roles. She was last season with the Conried Opera company.

Flora Clitherow, late leading lady of the Prince of Wales' Theatre, London, has arrived in New York and is open for an engagement.

The Marie Greenwood Opera company, under the management of John H. Robb, will open its season about Sept. 15 next. The company will number thirty-five artists and an orchestra. The costumes will be all new and the printing elegant—in fact no money will be spared to make it a success.

Master and Man should prove a very strong road attraction during the coming season, with such well-known actors as J. H. Gilmour and Dominick Murray in the cast makes it almost a guarantee to local managers for good business, and now the management have gone even one better by securing the well-known Davenport Brothers who will appear in the great Fair scene.

Maggie Garrett is open for an engagement either as soubrette, ingenue or boy's parts.

The Raton Opera House, Raton, N. M., is now booking time for season 1890-91. The theatre seats 800, is lighted by electricity and has a stage 22x28 feet. Will rent or share. Raton, N. M., is claimed by Manager Rust to be a good show town.

Cora Edsall is at liberty.

Fred. Lotto has not yet closed for next season. His address is Marion House, Lake George, N. Y.

The costumes that will be used by W. S. Cleveland's Minstrels next season promise to create a sensation. They are from original designs, and manufactured by M. Herrmann, the well known costumer, and will cost thousands of dollars, being made of the very best goods that money could buy.

The new Grand Opera House, Omaha, Neb., is the only theatre in that city playing to prices ranging from 15 cents to $1, which makes the capacity of the house $600. The Sunday night business is always large. Manager Miner is now ready to book standard attractions for next season.

Florine Arnold, who recently created the leading role in W. A. Whitecar's play of The Vendetta, is at liberty. The role required strong emotional and ingénue work and the press of Philadelphia and Chicago accorded this bright young actress very high commendation.

Thirty weeks of return dates is proof enough of the great success made by James Reilly and The Broom-maker last season, and when the management announce open time for next season they should find little difficulty in quickly filling the same. An efficient company has been engaged to support the star, the scenery will be entirely new and the costumes elegant. Managers wishing to book this attraction should apply to Matt Leland, 1145 Broadway.

The people engaged for the Fay Templeton Opera company are requested to attend rehearsal, Thursday, July 10, at 11 A. M., at the Fourteenth Street Theatre. Manager Lykens issues the first call of the season.

The Midland Theatre, Kansas City, is now booking for season 90-91. Manager Jack Lodge informs us that a good live show can always play to good business and that he gives liberal sharing terms. The Midland is reported to be the largest and most popular theatre in Kansas City.

There are few chains of theatres that will offer as many advantages to companies this coming season as will that of Wagner and Reis' Oil Region Circuit. Improvements are being made in all of the houses, while those at Erie, New Castle and Oil City especially will be altered so that they will prove more than usually enticing to both managers and the public. Time can be had for these cities and many others by addressing M. Reis at the Morton House in this city.

Charles E. Bulkley is at liberty for old men and character parts.

T. W. Mullaly, manager of The Capitol Theatre, Little Rock, Ark., notifies managers and traveling companies, that contracts signed by W. O. Thomas, or any other person except himself or H. Greenwall and Son, will not be recognized by the management, and requests those now holding contracts to see that that they are properly signed and that the dates are correct.

Kendall Weston, for two seasons with Booth and Barrett and for the past two years as leading juvenile with Robert Mantell, has not closed for next season. He is spending the Summer at Belmont, Mass.

Lilian Hadley will be Effie Ellsler's leading lady next season.

The Opera House, Waynesburg, Pa., want an opening attraction for September, between the fourth and the tenth. Manager A. J. Cooke is also booking for season of 90-91. Waynesburg has a population of 3,500 and the Opera House seats 525 people.

J. Duke Murray is now booking time for what he claims to be the greatest production of the age, and furthermore assures managers that The Fast Mail, which was produced at Havlin's Theatre, Chicago, during the week of June 8, is a sure money winner. For the road production ten sets of scenery will be carried, which embraces a view of the Mississippi, Niagara Falls by moonlight, the Suspension Bridge, also the steamboat wharf at Memphis. The mechanical effects are likely to prove very interesting, and consists of a freight train of fourteen cars 380 feet long and nine feet high, with a real engine, illuminated caboose, showing danger signals, etc. Another scene will show The Fast Mail taking the mail bags from its scaffold as it whizzes across the stage. In the last act is a full front view of Niagara Falls by moonlight, with real water, boiling foam, and rising mist, for which the managers have applied for letters of patent. There will be twenty different lithographs all done in four colors, and no money will be spared to make The Fast Mail one of the successes of the next season. Managers wishing to book this attraction should address J. Duke Murray, care of Klaw and Erlanger, or Lincoln J. Carter, Havlin's Theatre, Chicago.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

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Arthur, Joseph
Allen, Susie
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Beardsley, Chas.
Bland, L. R.
Beacon Lights, Mgr.
Blakemore, H. D.
Beers, Newton
Bird, Edith
Booth, Rita
Brewer, Chas
Bernstein, Jeff D.
Bangs, F. C.
Brown, F. A.
Boyle, Anna
Barry, Wm.
Bown, Mrs. Paul
Barnes, E.
Brien, J. F.
Brady, Jas. Jay
Buchanan, Mrs. A. F.
Bertram, Chas.
Byron, Fred
Crane, Seth M.
Cheby, A. H.
Chiesta, Jules
Corbyn, Meridan
Carden, Hattie Schell
Crane, C. J.
Carlyle, H. Newton
Coote, Robert
Coleman, Kath'rine
Crane, W. H.
Crabtree, Lotta
Clayton, Vernay
Cadman, W. T.
Cahill, Marie
Castleton, Kate
Clifton, George
Cameron, Josephine
Cushman, Mrs. C. A.
Coote, Chas.
Cope, Jno. W.
Cotter, F. G.
Coghlan, C. F.
Cumming, M. W.
Dixon, J. Edson
Dunn, Arthur
De Lange, Louis
Drew, Frank
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Darrow, A.
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Dunne, John W.
Davenport, Fanny
Dunn, Miss E.
Edwards, Blanche
Earl, Mr.
Edwards, Ed.
Ellis, Sydney E.
Forster, Herbert
Frank, Jos
Florence, Miss K.
Farrance, Miss L.
Frank, Miss Emma
Farley, Jessie O.
Foster, Florence F
Foster, Selena
Fisk, Robert A.
Fisher, J. Glenn
Ferguson, Mattie
Fisk, J. Marion
Fullam & Morton
Forsythe, Kate
Gildar, Chas.
Galloway, Louise
Goutcher, Phil
Gilroy, Mamie
Grau, Matt
Granger, Maude
Gorman, Dick
Guiberson, W. P.
Griffith, John
Hanlon, Tessa
Hawthorne, Nellie
Haworth, Jas.
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Hall, Maud Edna
Hanson, Ed. J
Howard, Benson
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Herndon, Agnes
Hine, Harry
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Jackson, Thos. E.
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Judkins, Minnie
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Kendall, H. A.
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Kennedy, Harry
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Lustin, Carrie
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La Pelle, Marie
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Moriarty, Marcus
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Mann, H. D
Marcellus, Kittie
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McDonald, Frank
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Russell, Harold
Rice, Fanny
Reed, Roland
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Roberts, Frank
Rose, Platt, Mgr.
Rainer, Helen
Redding, Francesca
Rogers, Katherine
Ross, Edward
Riley, J. P.
Reiss, W. S
Rosenbaum, S.
Robinson, C. E.
Rose, Sadie
Rivers, Julia
Stephens, W.
Sinclaire, Edith
Stinson, Fred.
St. Aubyn, Carlos
Selden, Marion
Seligman, Minnie
Salvini, Alexander
Stone, Louise
Sears, Gertrude
Sumner, E. L.
Shaw, Mary
St. Quinton, Lizzie
Shewell, J. H.
Treat, May
Thompson, Charlotte
Towell, Helene
Tetley, Hamilton
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IN OTHER CITIES.

CINCINNATI.

With the thermometer ranging in close proximity to 95° during the day, the average Cincinnatian, musically inclined or otherwise, has betaken himself to the hilltops nightly with great regularity, and as a consequence business at the Highland House during the third week of the Spencer Opera co.'s engagement took on a perceptible boom. Fra Diavolo constituted the programme during the week ending 5, and with Laura Millard, George Lauri, Alice Verona and Douglas Flint in the leading roles the entertainment afforded was most satisfactory. The Gondoliers week of 7.

Manager James E. Fennessy, of Heuck's, who is an ardent member of the Knights of Pythias departed 1 for Minneapolis, to participate in the annual encampment of the Order which begins in that city.

Manager Rindfleisch, of the Highland House, entertained his patrons 4 with a very handsome exhibition of fireworks.

Ada Glasca, who is Summering here as a guest of her brother, Will Fiedeldy, is a frequent visitor at the Highland House during the stay of the Spencer co.

The hot weather prevailing hereabouts is swelling the attendance at Coney Island nowadays.

Manager A. W. F. MacCollin and his wife Fanny D. Hall, of the disbanded MacCollin Opera co., are still in the city.

Manager Baker contemplates reopening Harris' about Aug. 15.

Maidwyn Evans' solos are a feature of the concerts at the Zoo.

ST. LOUIS.

Amorita was given during the second week, ending July 6, of the Dixon-Bell Opera co. at Uhrig's Cave. The co. was well cast, and appeared to better advantage than in Fatinitza. Amorita has always been a popular opera in St. Louis, on account of its bright and pretty music, lively movement and telling situations, consequently the attendance has been large, much larger than during the previous week. Mr. De Lorme sang in good voice and acted finely, and his interpolated song, "Let Me Like a Soldier Fall" was encored at each performance. Mr. Bell got all he could from his part which was a thankless one. George Denham made a great deal of his character, and brought out considerable fun with little effort. His comedy work is of the highest order. Edith McGregor continues to make many new friends by her clever acting and singing. She is improving in her work all the time, and deserves much credit for the excellent work she does. Hattie Starr is another member of the co. who deserves special praise. She has taken the prima donna parts in both the operas given and on short notice, and in a line unsuited to her, for she is more of a soubrette. She both acted and sang well in this opera. The rest of the cast were excellent, and the chorus good. The opera was staged and costumed handsomely. The next opera given will be Erminie.

Schnaider's Garden still remains closed, although there is a possibility of the Lester Opera co. from Chicago opening July 14.

Nina Bettina, of the Bennett and Moulton co., which went to pieces in St. Paul a few days ago, has been engaged to take prima donna parts with the Cave co. and will sing in Erminie.

Judson D. Sangley, of the Olympic Theatre, has been appointed assistant treasurer at Uhrig's Cave.

There has been a good deal of fun made of the new curtain at Uhrig's Cave on account of two figures in the centre. It was not painted by Messrs. Noxon and Toomey, as some suppose.

Many of the members of the Cave co. are going to pay a visit to the grave of poor Alice May, popular here some seasons ago and who died here about three years ago. The anniversary of her death occurs within the next few days.

Manager Charles A. Spaulding, of the Olympic, has bought almost the entire block on which the theatre stands, and will, within the next two years build a costly hotel with the theatre in the centre.

Manager Olhe Hagan, of Pope's Theatre, is back from his Western trip. The final negotiations in regard to People's Theatre were made on July 1 and the papers signed.

Clarence Hughes had a benefit a few evenings ago. He will be a member of Cora Tanner's co. next season.

Beaumont Smith will go East in a few days.

Myrtle Loring, of the Reid-Westbrook combination, is back in town. The co. went to pieces in one of the neighboring small towns a few days ago.

John Havlin and Ollie Hagan, proprietors and managers of Pope's and People's Theatres, are in town looking after the changes to be made in their houses.

Work on the People's will begin in a day or two. The interior will be brightened up and a new entrance made on the corner now occupied by a drug store. The floor will be tiled and the entrance will be roomy and handsomely frescoed and illuminated. The admission will be changed to popular prices and matinees given on Sundays, Tuesdays, Thursdays and Saturdays.

Pope's Theatre will also be renovated and new scenery painted for both houses.

One of the morning papers has a highly sensational article on a theatrical combine, by which the Olympic Theatre, under Charles A. Spaulding would unite with Pope's and People's Theatres, under Havlin and Hagan against the Grand Opera House under Choulean and Norton. Both Havlin and Hagan emphatically deny any such alliance.

CLEVELAND.

The combination of the session of the Grand Lodge of the B. P. O. Elks and the reunion of the same, will bring, it is expected, about five thousand of the fraternity to this city from all parts of the country the first part of week commencing 7. Extensive arrangements are being made for their reception, and they will be entertained in such style as befits the "best people on earth."

Sydney Armstrong, who is to create the leading role in Heartbound at the Lyceum 7-9, arrived in town early last week.

The Thomas orchestra played to large audiences 30, 1 under the management of D. D. Mocknbee.

SAN FRANCISCO.

JULY 1.

An important event of the moment was the reopening last night of the Grand Opera House, under the joint management of Jay Rial and William Morris. The play was Guilty Without Crime, which is a dramatization of Miss Braddon's old but interesting story, "Aurora Floyd." Stella Danglars was enacted by Emmie Wilmot, whose mad scene in the fourth act, established her ability as an actress in the fullest sense of the word. Russell Bassett, so long known in the cast of Little Lord Fauntleroy, made a good Isaac Plunsky. William Morris did a clever bit of work as William Mortimer. The enterprise is experimental and, I trust, time will prove its success, as Mr. Rial is a popular manager and Mr. Morris a good leading man.

There was a new attraction at the Bush Street Theatre, last night, in Grattan Donnelly's A Pair of Jacks which had a good house. The author has written better lines, and funnier situations, yet one of the Jacks, R. G. Knowles, helps out somewhat, as he is a clever character actor. Mollie Johnson dances prettily, and Winifred Johnson plays the banjo better than Billy West. The season is for a fortnight.

Another fresh presentation is that of Lady Peggy, which opened a season of two weeks, last night, at the Alcazar. Nellie McHenry is the central figure around whom a number of other figures revolve, but none is so bright or full of vivacity as she. Louise Rial was very effective as Mary Somers, the injured wife. Next week My Best Friend, after which another week will end the present season of the Alcazar, when it closes for a thorough overhauling of the entire interior.

This is The Gondoliers' last week at the Tivoli. Indigo will follow.

Two more weeks of Old Homestead at the California, then Charles Reed and The City Directory.

Ben Ward, manager of the Pasadena Opera House, is in the city arranging with Manager Bouvier, to play some of the Hayman-Baldwin California attractions.

W. J. Russell, of A Pair of Jacks company, is a native San Franciscan.

G. A. Dobinson, dramatic editor of the Los Angeles *Times*, is spending his vacation here.

Manager Wm. De Shetley is here in quest of attractions for his Portland Casino.

P. F. Baker's Chris and Lena performances at the Alcazar were poorly attended.

Jessie West will be the soubrette of the new Alcazar stock company.

The pleasant impression made by Edwin Stevens in The Sea King is very gratifying to his friends and late co-workers in San Francisco.

P. F. Baker's birthday occurred June 23, and his entire co. contributed toward its celebration at the Alcazar, where flowers and souvenirs of the occasion were quite numerous.

J. R. Letcher, from Cort's Theatre, Portland, is in this city in search of attractions.

A. J. Spencer has done some very effective advance work for the Nellie McHenry co.

The Wilson Barrett co. enjoyed a night off, and attended Faust Up to Date last Wednesday evening at the Baldwin.

The Nellie McHenry co. came down here from Astoria by steamer.

Mrs. Belmour, Mr. and Mrs. Murray Carson and Mrs. Cooper Cliffe, were all somewhat injured by a cable car accident over at Oakland on last Wednesday.

Judith Berolde will next season be a member of Arthur and Rosenquest's Blue Jeans company. She is at present playing Margaret Meadows in A Long Lane company.

Last Saturday night the leading people of the London Gaiety company were chaperoned through our underground Chinese quarter.

D. H. Wheeler, who did some clever advance work for A Pair of Jacks company, is here on his first visit, and likes it.

Mary E. Bernard goes as soprano soloist with the Mendelssohn Quintette Club next season. She is a talented young woman, and possesses a good mezzo-soprano voice.

Fred Queen, comedian of the Nellie McHenry company, is another new-comer who likes California.

Manager J. Wesley Rosenquest will come to California for a vacation, accompanied by J. T. Maguire, his co-laborer.

L. Planel, formerly a resident here and lately from Paris, will give a Sunday evening concert at the Baldwin Theatre. He has made a reputation as a violinist abroad, and will be assisted by prominent local musical talent.

Mrs. Harry Mann is summering at the Hotel Del Monte, Monterey.

Manager Harry Williams, of the Academy of Music, Pittsburg, is visiting San Francisco, accompanied by his wife.

W. D. Dudley has gone to Cleveland as a delegate to the Grand Lodge of Elks, which will convene there July 8.

The A. M. Palmer co. will open its Baldwin season July 7.

Mark Thall's benefit crowded the Alcazar Monday.

Louise Manfred will reappear as prima donna at the Tivoli in Strauss' opera Indigo July 7.

Joseph Grismer has among his new plays Kidder's Under a Yoke, Lights and Shadows, Two Nights in Rome and Beacon Lights. He will open his season at the Bush July 28 in Lights and Shadows.

A Long Lane pleased fairly good audiences at the Bush and will close season at Salt Lake City July 19.

Fred. Urban has resumed management of the Tivoli stage.

Jacob Shattuck is in this city.

Vice Admiral, Dorothy, Gipsy Baron and Bellman will follow Indigo in the order named at the Tivoli.

Nellie McHenry will tour the Coast, opening her regular season at Salt Lake Sept. 1.

Telula Evans is a baseball entnusiast, and with her husband, Manager Burrill, attends all Saturday games.

The Gaiety co. is in its last week at the Baldwin. Josie Wilcox, the pretty little vivandière of the co., died yesterday at St. Mary's Hospital of typhoid fever after an illness of two weeks. The funeral services will be held to-morrow at Trinity Episcopal Church and her remains placed in a vault here, unless her relatives in London instruct otherwise in reply to Marcus Mayer's cablegram.

The Gaiety co. was heavy-hearted at the Baldwin last night. Florence St. John had been with Miss Wilcox each day and night of her illness, as had other devoted friends from the theatre. Miss St. John, however, had the most work to do in the performance, and it was very difficult for her to keep up. There were tears in her eyes and sobs in her voice, and never before was there such a pathetic Marguerite, winning the sympathy of all who heard her.

WASHINGTON, D. C.

The Lamont co. drew well at Albaugh's in The Bat, which was to have closed the season, but Pinafore will be given "by request," week of 7. Ingomar as presented on the lawn at Edgemore, Mr. Downing's country seat, was a delightful affair. He has a charming place a few miles from Washington. On alighting at the railroad depot carriages conveyed visitors to the grounds along a green, shady road. The performance was for the benefit of the Knights of Pythias. The following is the cast: Ingomar, Mr. Downing; Alastor, Mr. Boag; Trinobantes, Mr. Baker; Ambivar, Mr. Temple; Novio, Mr. Baum; Samo, Mr. Gaillard; Timarch, Mr. Bangs; Polydor, Mr. Giles Shine; Myron, Mr. Mahoney; Neocles, Mr. Henderson; Amyntas, Mr. Byrnes; Ephenor, Mr. Hoffman; Lyhon, Mr. Max Von Metzger; Actea, Mrs. Ella Wren Blair; Theano, Miss Richards and Parthenia, Mrs. Robert Downing. Mrs. Downing was a charming Parthenia.

BALTIMORE.

Things theatrical are at the lowest possible ebb here just now. There is but one theatre open, and the public is too much occupied with trips down the Bay and excursions to the country to be specially interested in the theatre and theatricals.

At Harris' Academy of Music Fra Diavolo drew very large houses during the week ending 5 despite the terrific heat. The performance met with the emphatic endorsement of the audiences, but was not a good one by a good deal. The redeeming features were the Zerlina of Helen Bertram and the comedy work of Frank David and Max Figman as Beppo and Giacomo. Miss Bertram has made hosts of friends during her stay here. She has a rich, fresh soprano voice under good control, and her acting has been earnest, efficient and charmingly unassuming. Great liberty was taken with the score. J. J. Raffael was given the part of Lorenno which is altogether out of his voice, and the tenor, Edward Webb, was equally miscast as Lord Allcash. The concerted numbers were spoiled from the fact that the part of Fra Diavolo was sung by Jeannie Winston; it was never the intention of the composer to have this part sung by a woman. The Chimes of Normandy is underlined for week of 7.

Lillian Grubb is ill at her home in this city.

Adam Itzel, Jr., concert-master of the Peabody Conservatory of Music sailed for Europe on the 30th ult. on the North German Lloyd steamship *Carlsruhe*. He takes the trip for the benefit of his health and will be absent about six weeks.

The Oriental Opera co. gave one performance of Ariel Acosta at the Holliday Street Theatre 4.

Pawnee Bill's Wild West is one of the salient attractions at Tolchester, a pleasure resort down the Bay.

The Last Days of Pompeii has opened for a short season at Oriole Park.

THE REPRESENTATIVE.

Los Angeles Times.

THE NEW YORK DRAMATIC MIRROR has just begun its twenty-fourth volume. As the representative theatrical journal of America THE MIRROR has won an enviable reputation. The discussion in its columns of matters having a bearing upon the interests of the stage is carried on from week to week in a liberal, intelligent and cultivated style, making the journal extremely interesting to the general reader as well as to the large body of professionals, in whose interest it is so worthily conducted.

J. DUKE MURRAY is one of the most active men in the theatrical business. Instead of spending the Summer months in idleness, he is in town devoting his vacation to the booking of Lincoln J. Carter's melodrama, The Fast Mail, which was produced on June 8, at Havlin's Theatre, in Chicago. On Sept. 7, Mr. Murray will resume his work as business manager for Milton Nobles, a position that he has filled most creditably during the past ten seasons. His wife, Mary Davenport, has been an acting member of the company for six years, and has also signed with Milton Nobles for the coming season.

CORRESPONDENCE.

ARKANSAS.

LITTLE ROCK.—PARK THEATRE: The Herbert Opera co. rendered La Mascotte week ending June 28 to fair audiences, giving good satisfaction. Pinafore week of 7.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE: A Pair of Jacks opened to a packed house June 22, on which occasion Manager H. C. Wyatt took his annual benefit. The piece was well presented and was favorably received. Wilson Barrett closed his engagement 21 after a good week's business, presenting Claudian, Hamlet, Silver King, and Lady of Lyons.——ITEMS: H. C. Wyatt retires from the management of the Grand Opera House 28.—Messrs. McLain and Lehman succeed him opening with A Long Lane 30. Mr. Wyatt says he will stay here, and will be heard from later. Messrs. McLain and Lehman are well known in theatricals. They previously managed the Grand Opera House from April, 1884, to January, 1887 when Mr. Wyatt succeeded them; now the order of things is reversed. Mr. Wyatt gave us first-class attractions during his management, and no doubt the new firm will do the same. They have all the bookings and contracts of the old management. They also have a lease on the theatre till October. There were a good many after the Opera House but Messrs. McLain and Lehman came out ahead.

SACRAMENTO.—NEW METROPOLITAN THEATRE: Held by the Enemy June 24 to a fair house. Minnie Dupree as Susan McCreery is excellent; the rest of the co. fair.

SAN DIEGO.—D STREET THEATRE: A Pair of Jacks co. piloted by the ever-popular W. O. Wheeler, June 20, 21 to splendid business, and very satisfactory performances. As a mirth-provoker, A Pair of Jacks fills the bill admirably to which is incidentally added a number of first-class specialties.——ITEMS: After a series of vexatious delays, "Jack" Dodge, manager of the D Street Theatre, has succeeded in instituting a lodge of the B. P. O. E. in this city, with a membership of a number of leading citizens. The Lodge is No. 167. The officers are: J. A. Dodge E. R.; R. P. Barville E. L. K.; T. A. Nerney E. L. K. and James Callen E. L. K.—Material is now on the ground for the erection of San Diego's $250,000 Opera House, and actual construction will begin immediately. The capacity of the house will be about 1200 or 2,200 with stage 40x67 feet, fully equipped with all modern improvements and accessories. The exterior will be of brown stone and the architecture of imposing appearance.

SACRAMENTO.—CLUNIE OPERA HOUSE: W. A. Brady in After Dark June 27, 28 to fair business.——NEW METROPOLITAN THEATRE: Wilson Barrett supported by Miss Eastlake and his London co. opened a three nights' engagement 30 presenting Hamlet. A large audience was in attendance and by generous applause manifested their appreciation of the actor's efforts. Long Lane 11, 12; Pair of Jacks 18, 19; Old Homestead 28-30.

COLORADO.

DENVER.—The heat was a decided barrier to the success of Joseph Haworth at the Tabor, and Mlle. Rhéa at the Metropolitan week ending June 28, though business was fair. Both stars, under different circumstances, would have had gratifying results, for their plays are strong and their supports of the average, if not above. Rhéa's engagement was for four nights only and a matinee.—Hermann's Transatlantiques at the Tabor night of 30 drew a large audience, and I presume will close the week with a good balance on the right side. The performance has many excellent features. The only real tedious acts were Thalen and his "singing" dog, and the pantomime work of the Pinauds. After Dark next.——ITEMS: A season of opera begins 4 at River Front Park under the management of C. F. Craig, a Kansas City man. Pinafore is announced for the opening on a real boat, real water, real professionals, etc. Cheap prices.—Gentry's performing dogs are at the Coliseum, and Norcross' Minstrels at Wonderland.—The Fourth of July attraction at the Metropolitan was Beggar Student by local amateurs.—Mr. Zimmerman, of the Chestnut Street Theatre, Philadelphia, is visiting his friend, Mr. Klitch, of the Zoo.

LEADVILLE.—TABOR OPERA HOUSE: Herrmann's Transatlantiques June 26, 27 to fair houses, though deserving better patronage. Jack Dempsey co. 28 to a small house. Georgia Minstrels and Boston Jubilee singers 27-29 and matinees, under canvas to good audiences. Wilson Barret 7 8. Held by the Enemy 9.

COLORADO SPRINGS.—OPERA HOUSE: Herrmann's Transatlantiques gave a good entertainment June 28. W. C. Coup's Equascurriculum and Professor Buckley's horses 30-2 to good business.

CONNECTICUT.

WINSTED.—Wright Huntington and co. presented for their fourth entertainment June 28 a double bill, Family Troubles and Betsy Baker. The co. was well received.——CAMP: Among the new arrivals at Camp Nemo are Leonora Bradley, late of The Shatchen co., and Bertie Conway of Bunch of Keys co.—B. F. Grinnell has signed for next season with the Annie Pixley co.—The weather is delightful and everyone is well at the Camp.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE: The Kettledrum, a new comic opera, the music by Barclay Walker and the libretto by Marshall Locke, was given its first production June 25, and continued as the attraction for the rest of the week. Its success was so pronounced that the engagement was extended to 1-2. Many of the airs are reminiscent of former operas, but the music is of a light, jingling order, and got up in a pleasing way. The story bears the mark of originality and is well treated. There is no doubt but that the performances suffered materially from the inefficiency of the cast, which was only part professional. With capable people and the opportunities for fine scenic effects improved upon, I predict a brilliant future for The Kettledrum.——ITEMS: J. W. Piler will make a tour of the Indiana Summer resorts.—Jacob Schoettler, orchestra leader at the Park, has returned home after a short absence with a road co.—The opening date at the Park is Aug. 11. Colored Aristocracy will be the bill.

EVANSVILLE.—THE GRAND: House closed till the regular opening in September.——THE PEOPLE'S: Repairs on this theatre will be completed about August 1. No opening attraction or date named yet.

IOWA.

DES MOINES.—GRAND OPERA HOUSE: A Wild Goose Chase to a fair audience June 30. Cleveland's Consolidated Minstrels next.——FOSTER'S OPERA HOUSE: Evangeline 3, 4. Paul Kauvar return engagement 7.——CAPITAL CITY OPERA HOUSE: Dark.——ITEMS: E. H. Sothern's co. passed through this city en route East June 26.—L. R. Close, manager of the Grand, St. Joe, Mo., was a Des Moines visitor 28-30.—The Grand Opera House of this city was sold to Eastern parties 21, the price being $80,000. The house will be newly decorated during the Summer. W. W. Moore, lessee and manager, will leave for New York 9 to book attractions for next season.—The Capital City Opera House is in the hands of the painters. It will be open about July 15, renovated and with electric lights, new scenery and drop curtain.

BOONE.—PHIPPS' OPERA HOUSE: The McGibney Family, June 23 to good business. A Wild Goose Chase failed to please 28. Spencer Comedy co. opened for the week of 30 in Rose Garland, which is Minnie Maddern's Caprice.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE: Young's Star Comedy co. filled out the week of June 23 in Black Spider, Hazel Kirke, Bob the Newsboy, Lightning Rod Agent, Esmeralda, and Run to Earth, at popular prices and with a distribution of gifts as an additional attraction. Although the weather has been extremely warm, still the Grand, with its fifty or sixty exits open on all sides, was really the coolest place of recreation in the city. The co. gave very acceptable performances, and the staging was equally commendable.——ITEMS: Mr. Kendall has desk room at Klaw and Erlanger's, but is doing most of his business from Topeka by letter. He claim

to be well satisfied with the past season, and says that he played as many nights as he thought would pay, and the receipts paid him a good interest on the money he has invested.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC: The Webster-Brady Sho co. June 26, 27 were the closing attraction of the season. The co. is one of fair ability. Ida Lewis as Ayesha not only makes a fine appearance, but delivers her lines in an artistic manner Business was light. The co. will close their season at one of the New Jersey watering places either July 12 or 19.——ITEMS: The season just closed has been a fairly good one—in fact, much better than the majority of towns. The house reopens Aug. 8 with Gorman's Minstrels. The recent census gives this city a population of 74,981, and I see no reason why next season should not be prosperous. The Academy scenery is being retouched, but I hear of no other improvements that are to be made.—James M. Jansen of this city will go with Primrose and West's Minstrels, and Harry Howard with the Cleveland co., headed by Rice and Sweatnam.—Your correspondent desires to extend thanks to local manager Wiley and the many traveling managers for courtesies during the past season.

LYNN.—GOSSIP: Murphy's Troubles to good business at the Musee week ending 5. Washburn and Arlington's Circus to paying business 2.—The great firework spectacle, The Apaches, opened at Point of Pines to very large business 2.—Katherine Herne will appear in Margaret Fleming for the first time at the Lynn Theatre 4.—Arthur Colburn, at one time correspondent for THE MIRROR at Lynn, and for a number of years dramatic critic on the Boston *Traveler*, died at the residence of his parents, in this city, 30. Mr. Colburn was thirty-three years old, and was born in Leominster, Mass., where the remains were taken for burial. "Joe," as he was familiarly called, was a generous and warm-hearted friend, and has left many to mourn his loss—none more deeply than your correspondent. He was a member of the Boston Press Club, and at one time played comedy roles in Uncle Tom's Cabin and Rooms for Rent. He also wrote a farce-comedy entitled A Hard Pull.

MICHIGAN.

DETROIT.—WHITNEY'S GRAND OPERA HOUSE: Kate Pursell week ending June 28 in the Western border drama Queen of the Plains. Although the thermometer was from 85 to 90 it did not seem to affect the attendance in the least, as good houses were the rule. The piece is of rather an exciting and "blood and thunder" order, but judging from the demonstration of the audience it thoroughly pleased them. With the exception of a benefit performance tendered to the attachés of the house, this closes the season which has been the most successful one in the history of the house. It did not matter what kind or class of plays, variety performance, comedy, opera, tragedy—the house has always been well filled, and many nights crowded to the doors. ——GOSSIP: So far as known at present there will be no changes in the staff of any of the houses for next season, and as they are gentlemen, who have made themselves popular with the patrons of their respective houses, it is to be hoped that no changes will be made.—There is a possibility that the old Casino, which was turned from a variety theatre into a church, will this Fall be fitted out again as a variety theatre.—The Music Teachers' National Association are holding their annual convention in this city, and beginning July 1, they will be in session for five days. The most prominent professional musicians in America are here and as many as five concerts a day are being given. Theo. Thomas' orchestra assists at the evening entertainment. The visitors are a fine lot of people, and have been royally welcomed, and are being handsomely entertained by our citizens. The Farrand and Votey Organ Co. yesterday took the entire delegation around the city for a drive, and then a boat ride to St. Clair Flats, ending with a supper there. Both the Detroit Opera House, the Lyceum (formerly Miner's Grand Theatre) and Philharmonic Hall are engaged and in use daily by the different divisions of the Convention. To Prof. J. H. Hahn, of this city, is due the credit of first securing Detroit for holding the Convention, and then the splendid manner in which the whole matter is being conducted. The City Hall is decorated with flags and the city is crowded with visitors. It is a notable event.

GRAND RAPIDS.—REDMUND'S: Mrs. Gen. Tom Thumb June 23-25 to fair business.

MINNESOTA.

ST. PAUL.—NEWMARKET THEATRE: Rich and Rosenbaum's Evangeline to good business June 22, 23; performance atrociously bad.——HARRIS' THEATRE: Wilbur co. revived Erminie to large houses despite the hot weather.——ITEMS: George H. Colgrave, THE MIRROR'S correspondent in this city, has returned from his extended Western trip.—After the week of June 30 the Wilbur Opera co. will go to Minneapolis for an indefinite season at the Harris in that city. Harris, Britton and Dean will put on a co. of their own at the St. Paul house.—Work on Jacob Litt's new theatre is being pushed rapidly to enable the opening in September.—The building for the Metropolitan Opera House looms up and promises fair to be ready for the opening in October.

MINNEAPOLIS.—HARRIS' HENNEPIN AVENUE THEATRE: The Mikado was given to excellent business June 30. All of the principals sustained their roles admirably.——BIJOU OPERA HOUSE: The Streets of New York with Frederick Bock in the leading role, opened to the capacity of the house 30. Mr. Bock is a prime favorite here, and his reception was most cordial.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE: The attractions already booked for next season show that neither Manager Alexander nor traveling managers fear any bad effects from the Spring floods here nor need they, for the farmers report good crops, and there seems to be a bright outlook. George Wilson's Minstrels will open the season Sept. 12, the earliest opening on record here. Among the attractions to follow are: Annie Burton, Edwin Stuart, Cleveland's Minstrels, Lizzie Evans, Patti Rosa, Hettie Bernard-Chase, Evans and Hoey, P. F. Baker, Rose Osborne, Effie Ellsler, Henshaw and Ten Broeck in The Nabobs, Little Tycoon, Louis James, and others.

MISSOURI.

ST. JOSEPH.—GOSSIP: Things theatrical are at a standstill. The only new enterprise is the Summer Garden season to be opened by Messrs. Streckebein and Day with the Georgia Minstrels. They promise a number of good light operas later on.—Eden Musee is still open despite the heat.—It is said the Eden Musee of this city together with Kansas City, Omaha and Denver have been absorbed by an English syndicate.

MONTANA.

HELENA.—MING'S OPERA HOUSE: Lester and Williams' Specialty co. June 24, 25. Unsatisfactory performance. Manager Maguire had to cancel their engagement for 25.

NEBRASKA.

OMAHA.—BOYD OPERA HOUSE: After a long intermission this house was opened June 23 by E. H. Sothern. In spite of the heat the audiences were large and enthusiastic. The engagement lasted three nights and was followed by the New York Shenandoah co. which completed the week. The presentation was careless in the extreme which, of course, was very unsatisfactory.

NEVADA.

CARSON CITY.—OPERA HOUSE: Held by the Enemy June 27 to fair business followed by W. A. Brady's After Dark co. to good house.

VIRGINIA.—W. A. Brady's co. in After Dark appeared at Piper's Opera House June 26 to a fair house.

NEW HAMPSHIRE.

PORTSMOUTH.—GOSSIP: Scenic Artist Henry C. Tryon this week filled his contract with Manager Ayers of Music Hall for whom he has painted twelve new sets of scenery. Mr. Tryon has been assisted in his work by Mr. W. C. Hamilton. This will be a valuable addition to the scenery of the house and in conjunction with other improvements to be made during the Summer, will add much to the pleasure of the patrons of this cosy amusement resort and to the popularity of its genial manager. The house is closed for the Summer to all but local attractions.

NEW JERSEY.

HOBOKEN.—CRONHEIM'S THEATRE: Good attendance by appreciative audiences was the rule last week. The attraction was a first-class variety co., the programme including the names of several of the cleverest people in the profession. The theatre is cool and comfortable.——ITEMS: Bolossy Kiralfy will present one of his spectacular pieces in the neighborhood of this city during the Summer.—Thomas McAlser takes his benefit 11 at Cronheim's Theatre.—It is an open secret now that the Hon. M. Mullone is the capitalist at the back of the new theatre in Jersey City. Mr. Mullone has secured a ten years' lease of the premises on Newark Avenue, the principal thoroughfare, and will at once erect a fine theatre, devoted to legitimate drama. A city of 186,000 inhabitants should certainly be able to support two theatres with profit, and the venture is thus devoid of any particular risk. Mr. Mullone has never before been financially concerned in a place of amusement, but is extensively acquainted among the profession, and for a long time was Exalted Ruler of New York Lodge B. P. O. E.

NEW YORK.

HARLEM.—Delicate Ground and The Chimney Corner were presented as a double bill at the Harlem Theatre to fair business week ending July 5. E. T. Stetson as Citizen Sangfroid in the former and Peter Probity in the latter play, called forth enthusiastic applause. Apple Orchard Farm is underlined.——ITEM: Hammerstein's Opera House will be opened Sept. 1 by the McCaull Opera co., Mr. Hammerstein having evidently abandoned his plan of engaging a stock co. for that theatre.

TARRYTOWN.—MASONIC HALL: Professor Morris' Equine and Canine Paradox to good warm weather business, June 30-1.——ITEMS: Miss Jay Mowbray, who goes with The Great Metropolis co. next season, is resting quietly at her home in Sleepy Hollow, near Tarrytown.—Fred G. Berger, with his family, is now living in Tarrytown.

SARATOGA SPRINGS.—GOSSIP: The State Music Teachers' Convention was held here last week. They gave three concerts daily, June 24-26, which were all of a high order. There were fully 2,000 teachers and musicians in attendance. Next year's convention will take place in Utica. Madame Clara Brinkerhoff, composer and singer, gave a pleasant song recital in the parlor of the American Hotel 28.—An impromptu musicale was given in the parlors of the Kensington Hotel 30 by Mr Theis, tenor; Miss Gerard, soprano; Miss Leozard, pianist; Madame Brousil, violinist, all of whom took prominent part in the Music Teachers' Convention.

ELMIRA.—OPERA HOUSE: Dark week of June 30. E. P. Sullivan 7-12; Cleveland's Minstrels 21; George Wilson's Minstrels 22-26.——ITEM: Before the opening of Cleveland's Minstrels the interior of the house will undergo a change. Edward Skillette, the scenic artist, will paint new scenery and retouch the old. The advertising curtain will be no longer used. Messrs. Wagner and Reis have renewed their lease for another year. W. Charles Smith will be local manager and Julius Velder his assistant.——MADISON AVENUE THEATRE: Dark week of June 30 Liberati's Band 9; Hunting's Circus 7-9.

BUFFALO.—George A. Baker's Opera co. concluded a very successful season of Summer opera at the Corinne Lyceum June 28. Their closing piece was La Mascotte. The Carleton Opera co. opened at the Star Theatre week of June 30, giving Nanon to good-sized audiences. They gave Dorothy week ending 5. Cleveland's Minstrels will be heard at the Academy 14. Several of the co. are here at present. Billy Rice's circular form is an every-day sight on Main Street.

BINGHAMTON.—OPERA HOUSE: Carl Zerrahn of Boston, has been conducting a musical festival, assisted by Mrs. Lydia R. Bentley, soprano, of Albany; Miss Tirzah Hamlen, contralto, of Brooklyn; Dr. Carl Martin, basso, of New York; Mr. F. W. Jamison, tenor, of Boston, and a chorus of 400 voices, local talent. Crowded houses have greeted every performance, both afternoon and evening, and the festival has been a grand success, both from an artistic and a financial standpoint.

NORTH CAROLINA.

DURHAM.—GOSSIP: J. T. Mallory has leased the Opera House for three more years, and is going to have the house thoroughly lighted by electricity, and have new scenery painted. He is booking some fine attractions for next season.

OHIO.

DAYTON.—THE PARK: The Park Opera co. commenced their seven weeks' engagement June 30, giving The Mikado to a large and delighted audience. The entire co. appeared to good advantage. The stage settings were unusually attractive.——MEMORIAL HALL, SOLDIERS' HOME: The Home co. gave a very creditable performance of Erminie 28 to a large and appreciative audience. The chorus of this co. is certainly entitled to a very high compliment for the attractive manner in which they appear. There is a refined, modest and enchanting air in every thing they do, and their appearance is not only a pleasure to the audience, but a credit to themselves.——CUES: J. W. Vogle is here in advance of Primrose and West's Minstrels. The co. will arrive 6, and remain here and organize for next season. Sellie Simonson, director of the Park Opera co., is one of the most agreeable gentlemen in the profession and has made many staunch friends while here.—The extreme heat during the past week proved a damper on the attendance at both the Park and Memorial Hall.

FINDLAY.—PAVILION THEATRE: The second week of the Carver-Waite co. proved very successful. The co. appeared in the following repertoire: Hazel Kirke, Sentenced for Life, The Danites, etc. This co. will play in this city during the entire Summer.

PENNSYLVANIA.

MILTON.—GRAND OPERA HOUSE: Little Trixie June 28 to a small house.

OIL CITY.—OPERA HOUSE: Carrie Stanley June 24-28 to fair business.

HARRISBURG.—GOSSIP: Pain's Last Days of Pompeii opened 4 for an engagement of ten performances. The railroads are offering one-rate fares from points in a radius of one hundred miles of this city, and from reports already received many thousands will attend the representations. The venture is backed by several prominent capitalists of this city.—Gilmore's Band was booked for June 27, but in consequence of the illness of Mr. Gilmore there was no concert.

RHODE ISLAND.

PROVIDENCE.—THE GAIETY: Agnes Herndon and an able co. filled the house the past week by their excellent production of La Belle Marie. Miss Herndon won the audiences from the beginning and encores and recalls were profuse. This attraction is the closing one of this popular house.——SANS SOUCI GARDEN: The Ideal Comic Opera co. gave The Gypsy Baron before crowds of people week ending 5. The principals are very good and the chorus excellent. The Black Hussar by the same co. week of 7.

TENNESSEE.

MEMPHIS.—EAST END PARK: Bohemian Girl had a very successful week ending June 28. Three Black Cloaks opened for week of 29 to a good house. Ben Lodge as Dromey made the hit of the evening, Phil Branser a fine Don Luis, and Jessa Hatcher a pleasing Gitola. Mikado will be put on week of 7.——ITEM: Patti Stone is not in the cast of The Black Cloaks. She is unwell, and is taking a rest, which she needs, as she worked all of the Winter season and came direct here. The intense heat of the past ten days is enough to make the most robust succumb to old Sol.

UTAH.

SALT LAKE CITY.—GRAND OPERA HOUSE: Kavanaugh, the boy soprano, Dimond, the boy violinist, and Campobello, baritone, under the management of Henry B. Roney, gave very interesting concerts June 25-27 and matinee 27 to good houses. Masters Kavanaugh and Dimond are both phenomenal, and received ovations every time they appeared. The attendance was above the concert average.——SALT LAKE THEATRE: The Spanish Guitar and Mandolin Club, assisted by the Home Dramatic Club, both of considerable local importance, gave a benefit entertainment 27 to an appreciative audience, which crowded the lower part of the house and comfortably filled the galleries. The Mandolin Club is handsomely uniformed, and the benefit is to remunerate the members for the costumes. The receipts were nearly $600.——ITEMS: Manager Burgess lost his first child, which lived only four days. Mrs. Burgess, who was very seriously ill, is now considered out of danger.—Signor Enrico Campobello has decided to make Salt Lake his home, and has already enough pupils in voice culture to justify the move. He was always popular here and we are delighted to have him remain among us.

WASHINGTON.

TACOMA.—TACOMA THEATRE: A. M. Palmer's Madison Square Theatre co. has been the great attraction of the season. The co. came directly through from New York and opened here in Jim the Penman June 23 to S. R. O. The co. presented A Man of the World and Aunt Jack to a large house 24, Saints and Sinners at matinee 25 to the largest afternoon audience that ever gathered in the theatre and in the evening Captain Swift drew finely. The receipts of the engagement were $4,800. After playing two nights in Seattle the co. returned June 28 and presented Saints and Sinners to good business.——ITEM: There was a meeting between the Madison Square and Crane's Senator cos. on the road between here and Portland. The trains on which they were passing each other were held while the members exchanged greetings.

CANADA.

LONDON.—GOSSIP: Manager Kirchmer has completed arrangements by which Liberati's Band, with his artists, will appear at the Grand, matinee and evening 29.—John L. Clark, late of Chanfrau's co., is spending a vacation in this city with his relatives.

HALIFAX.—ACADEMY OF MUSIC: The Zeffie Tilbury co. completed the fourth week of their engagement June 28. My Best Girl and Little Lord Fauntleroy were presented during the week. The former piece drew only medium houses, whilst the latter had large and delighted audiences. Little Ada Fleming as Lord Fauntleroy, was the cleverest child-actress ever seen here. Miss Tilbury as Dearest and Mr. Rexford as Earl Dorincourt, gave faithful delineations of those parts. J. D. McAuliffe made a hit in Mr. Hobbs; it is the best thing he has done here. This week Rosedale, Miser's Will, and Romeo and Juliet.——ITEM: Robbins' Circus to fair business 27, 28.—The Japanese Village, under the management of Rufus Toureny, occupied the Exhibition Building 23-28, and did a good business.

MONTREAL.—THEATRE ROYAL: The last week of the season J. H. Gilmour in Monte Cristo did an excellent business, considering that the thermometer registered as high as ninety degrees in the shade. Mr. Gilmour is a great favorite in Montreal, and gave a first-class performance, whilst Mr. C. Barranger as Noirtier fairly divided the honors. Miss Gleason made an interesting Mercedes, and the Caderousse of W. H. Gleason was very amusing. The theatre will remain closed for six weeks, during which time it will be thoroughly renovated for the opening of the season on Aug. 28.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

ARIZONA JOE: Spokane Falls, Wash., July 1-12.
A PAIR OF JACKS CO.: San Francisco July 1-12.
APPLE ORCHARD FARM CO.: N. Y. City, July 7—week; Boston 14—week; Providence 21—week.
AFTER DARK CO.: Denver, Col., July 6—week; Colorado Springs 14, Pueblo 15, Aspen 16, 17, Leadville 18, 19, Cheyenne, Wyo., 21, Grand Island, Neb., 22, Omaha 23, Sioux City 24, Chicago 27—three weeks.
AUGUSTIN DALY CO.: London, Eng., June 23-Aug. 16.
A. M. PALMER'S CO: San Francisco, Cal., July 7—five weeks; Los Angeles August 11—week; Stockton 18, Sacramento 19, 20, Salt Lake, Utah, 22, 23, Denver, Col., 25—two weeks; Kansas City, Mo., Sept. 8-10, St. Joe 11, Omaha, Neb., 12, 13, Chicago, 15—two weeks.
ALFRED W. FREMONT'S CO: Chicago, July 7-27.
A LONG LANE CO.: Oakland, Cal., July 7, 8, San Jose 9, Stockton 10, Sacramento 11, 12, Virginia City 14, Carson 15, Reno 16, Ogden, Utah, 18, Salt Lake 19, and close season.
BILLY ARLINGTON'S COMEDY CO.: New Westminster, B. C., July 7, Nanaimo 8, Vancouver 9, Port Townsend 10, Snohomish 11.
CITY DIRECTORY CO.: Portland, Ore., July 7-12.
CARLTON-TODD CO.: Holly, Mich., July 7-12.
CRYSTAL SLIPPER: Chicago June 29—indefinite.
DEAD HEART (O'Neill's) CO.: Chicago June 16—indefinite.
EMERSON CULHANE CO.: St. Joseph, Mo., July 7-20.
EUSICE GOODRICH CO.: Marquette, Mich., July 7—week; Ishpeming 14—week; Hurley, Wis., 21—week; Ashland 28—week.
E. P. SULLIVAN CO.: Elmira, N. Y., July 7—week; Binghamton 14—week; Asbury Park 21—week.
HELENE ADELL CO.: Oil City, Pa., July 7-12
HELD BY THE ENEMY CO.: Aspen, Col., July 7-8, Leadville 9, Pueblo 10, 11, Colorado Springs 12, Denver 14—week and close season.
HENRY E. DIXEY'S CO.: Chicago, June 30—indefinite.
IBSEN AND SOUTHER'S CO.: Casson, Minn., July 7, 8, Dover, 11, 12.
MAUDE GRANGER CO.: Brainerd, Minn., July 7-8, Ashland, Wis., 9, Duluth, Minn., 10-12.
MODEL COMEDY (Eagan and Wall's) CO.: Put-in-Bay, O., July 1—indefinite.
MCGINLEY'S CO.: Sun River, Mont., July 7-8, Cottonwood 10, 12.
NELLIE MCHENRY CO.: San Francisco June 30—indefinite.
OLD HOMESTEAD CO.: San Francisco June 23-July 12.
P. P. BAKER CO.: Los Angeles July 7—week; San Diego 14, 15, San Bernardino 16, 17, Santa Barbara 18, 19, Oakland 20—week; Woodland 28, Nevada 29, Virginia City, Nev., 31, Carson Aug. 1, Reno 2.
RICHARD MANSFIELD CO.: N. Y. City June 16—indefinite.
RIP VAN WINKLE (Fitzpatrick's) CO.: Portage, Wis., July 8, Madison 9, Watertown 10.
RHEA: Eau Clair, Wis., July 7, La Crosse 8, Dubuque, Ia., 9, and close season.
SPOONER-PEYTON DRAMATIC CO.: Atlantic, Ia., July 7—week.
SCOTT GUNN'S CO.: Nevada, Mo., July 7-12.
STANDARD THEATRE (Albert Lee's) CO.: Eureka Springs, Ark., June 30—indefinite.
SHENANDOAH CO.: Chicago June 30—indefinite.
VENDETTA CO.: Chicago June 30—indefinite
WILD OATS CO.: Grayling, Mich., July 8, Cheboygan 9, St. Ignace 10.
ZEFFIE TILBURY CO.: Halifax, N. S., June 2—ten weeks.

OPERA AND CONCERT COMPANIES.

ALCAZAR OPERA CO.: Kansas City, Mo., June 2—indefinite.
ANDREWS' OPERA CO.: Peoria, Ill., June 9—eleven weeks.
AMBERG OPERA CO.: N. Y. City June 23—indefinite.
A. E. WILSON OPERA CO.: Bridgeport, Conn., June 23—indefinite.
BOSTON OPERA CO.: Toledo, O., June 23—indefinite.
CASTLES IN THE AIR CO.: New York City—June 30-August 16.
CARLETON OPERA CO.: Buffalo, N. Y., June 30—indefinite.
C. D. HESS OPERA CO.: Chicago June 23—indefinite.
CASINO (Lamont) OPERA CO.: Washington, D. C., July 7—week.
CALIFORNIA OPERA CO.: Kansas City, Mo., June 23—indefinite.
DIXON-BELL OPERA CO.: St. Louis, June 23—indefinite.
DUNBAR'S GAIETY CONCERT CO.: Bridgton, Me., July 7, Harrison 8, Norway 9, Paris 10.
FISHER OPERA CO.: Memphis, Tenn., June 23—indefinite.
FRENCH OPERA CO.: New Orleans—indefinite.
GAIETY OPERA (P. C. Bancroft's) CO.: Springfield, Mass., July 1-Aug 2.
GRAU OPERA CO.: Cape May, June 30—indefinite.
HINRICH OPERA CO.: Philadelphia, Pa., June 23—indefinite
IDEAL OPERA CO.: Providence, R. I., June 30—indefinite.
LIBERATI'S BAND: Elmira, N. Y., July 9, Penn Yan 10, Corning 11, Dansville 12, Buffalo 14, 15.
NEW YORK OPERA CO. (J. W. Slocum's): Dallas, Tex., June 23—indefinite.
NEW AMERICAN OPERA CO.: Philadelphia, June 23—indefinite.
NORCROSS OPERA CO.: Providence, R. I., June 2—indefinite.
SPENCER OPERA CO.: Cincinnati, June 30—indefinite.
SEA KING CO.: N. Y., City, June 23—indefinite.
SOLDIERS' HOME OPERA CO.: Dayton, O., June 23—indefinite.
STRAUSS ORCHESTRA: N.Y. City, June 23—indefinite.
THE BRAZILIAN CO.: N. Y. City, June 29—indefinite.
WHITELAW OPERA CO.: Kansas City—indefinite.
WILBUR OPERA CO.: Minneapolis, Minn., July 7—indefinite.

VARIETY COMPANIES.

FORRESTER'S BURLESQUE CO.: N. Y. City—July 7-12.
IDA SIDDONS' CO.: Portland, Ore., June 30-July 19.
LESTER AND WILLIAMS' CO.: Spokane Falls, Wash., June 30-July 12.

MINSTRELS.

CLEVELAND'S CONSOLIDATED MINSTRELS: Elmira, N. Y., July 20, 21, Auburn 23.
GEORGE WILSON'S MINSTRELS: Elmira, N. Y., July 20-28.
RICE'S AMERICAN MINSTRELS: Brooklyn, N. Y., July 14—week; Bridgeport, Conn., 21—week; N. Y. City 28—week; Springfield, Mass., Aug. 4—week.
THATCHER'S MINSTRELS: Bridgeport, Conn., July 28.

CIRCUSES.

BARNUM-BAILEY CIRCUS: Lafayette, Ind., July 7, Logansport 8, Anderson 9, Indianapolis 10, Richmond 12, Piqua, O., 12.
CHARLES LEE'S CIRCUS: Canterbury, N. H., July 7, Boscawen 8, Franklin 9, Tilton 10.
FOREPAUGH'S CIRCUS: Stamford, Conn., July 7, Bridgeport 8, Meriden 9, New Haven 10, Ansonia 11, Waterbury 12, Danbury 14, Willimantic 15, New London 16, Norwich 17, Milford, Mass., 18, Attleboro 19.
IRWIN BROTHERS' CIRCUS: Gardner, Mass., July 7, Athol 8, Orange 9, Turner's Falls 10, Greenfield 11.
JOHN ROBINSON'S CIRCUS: Spokane Falls, Wash., July 12.
MAIN-VAN AMBURGH'S CIRCUS: Bordentown, N. J., July 7, Trenton 8, Princeton 9, Lambertville 10, Flemington 11, Somerville 12.
R. L. HUNTING'S CIRCUS: Elmira, N. Y., July 7-9, Athens, Pa., 10, Waverly, N. Y., 11, Owego 12.
WASHBURN AND ARLINGTON'S CIRCUS: Haverhill, Mass., July 7, Newburyport 8, Amesbury 9, Dover, N. H., 10, Biddeford, Me., 11, Portland 12.
WHITING BROTHERS': Kansas City, Mo., June 23—indefinite.
W. H. HARRIS' CIRCUS: Chicago, Ill., June 23—indefinite.

MISCELLANEOUS.

BUFFALO BILL'S WILD WEST: En route through Europe.
BARTHOLOMEW'S EQUINES: Chicago July 7-19.
BLITZ AND LONG'S CO.: Milwaukee June 30—indefinite.
DAYTON'S COMIC MYSTERY CO.: East Aurora, N. Y., July 8, Akron 10, 11, Buffalo 12-26.
EUGENE ROBINSON'S FLOATING PALACES: Newport, W. Va. July 7, Parkersburg 8, Syracuse, O., 9, Pomeroy 10, Middleport 11, Point Pleasant, W. Va., 12.
GRARY'S MUSEUM: Columbus, O., June 30—indefinite.
J. G. STULTZ CO.: Rockport, Tex., July 7-16.
MONTFORD'S MUSEUM: Toronto, Ont., June 9—indefinite.
PAWNEE BILL'S WILD WEST: Tolchester Beach, Md., July 1-12.
SCHIEDELL BROS.' MUSEUM: Milwaukee July 7-12.
WESTLAKE'S NEW ORLEANS MUSEUM: Cincinnati July 7-12.

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EDITED BY HARRISON GREY FISKE.

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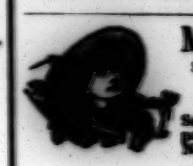

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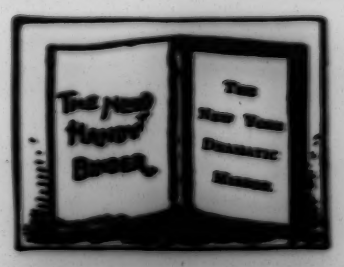

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GLEANINGS.

HARRY MEREDITH'S new naval melodrama, A Perilous Voyage, will go on the road next season, opening at Haverhill, Mass., on August 16. George Wessels, Harry Clifton and Nellie Elting have already been engaged for the principal parts.

GEORGE L. MONTSERRAT and Lillian Brainard have been engaged by Harry Doel Parker to support George C. Staley in A Royal Pass, which will open its season at Portchester, N. Y., on August 28.

JOSEPH HOLLAND has been engaged for the Blue Jeans company.

DUNCAN B. HARRISON is spending the Summer at Hempstead, L. I.

GUSTAVE FROHMAN will introduce a new idea in lithographic printing for theatrical attractions next season. It is the idea of Mr. Hubert, the well-known architect, and will be used exclusively in advertising Marie Hubert Frohman. Fine reproductions of steel engravings only will be used, and on these the name and date of the performances will be printed in such small type that decidedly close inspection will be necessary. The idea is a novel one, and will attract attention.

HARRY BELLS has begun suit for breach of contract against E. D. Stair, laying damages at $1,000.

HERRMANN'S Transatlantiques will open their season at Philadelphia, on August 19.

WORK on the new Murray Hill Theatre, to be erected by Oscar Hammerstein, on Forty-Second Street between Broadway and Sixth Avenue, was to begin this week.

OWEN HOWELLS, a colored man, secured a verdict for $250 last week, against Manager Litt, of the Bijou Opera House, Milwaukee. Howells bought tickets for an entertainment, and was told he would have to get gallery tickets. He sued for $3,000.

W. H. MORTON has been engaged by Herrmann as manager of the latter's Brooklyn Theatre.

THOMAS MEEGAN has been engaged for A Perilous Voyage.

ROBERT DOWNING will open his next season at Detroit, Mich., on September 1. His manager, Thomas A. McKee, is already on the ground.

IT is said to be quite probable that A. M. Palmer will bring the entire Shaftesbury Theatre (London) company to this country, to appear at Palmer's Theatre, next season. According to present plans, they sail for America on the *City of Paris* on Oct. 1.

ILLUSION, a new play by Pierre Lecleroque which was produced at the Strand Theatre, London, last Thursday, and met with success, has been secured for this country and England by Samuel French and Son.

SELINA FETTER has been engaged to play the leading female role in Raglan's Way next season.

MRS. BIDWELL, proprietor of the St. Charles Theatre and Academy of Music, New Orleans, La., reports that both of her houses were unusually successful last year, and that the bookings for the coming season give much promise. Mrs. Bidwell's headquarters while in this city are at Klaw and Erlanger's Exchange.

W. W. LAMTHOWN has been engaged by Harry Doel Parker as musical director of A Royal Pass company.

H. S. TAYLOR has purchased Tom Craven's play, The Miser's Will, which is reported to be touring England successfully at the present moment.

CHELSO PERUCHI, the Italian burlesque artist, who is to appear in Zozo next season, will arrive in New York on the 20th inst.

FRANK E. MCNISH will sail from Glasgow on July 12, and will bring several people with him. He is to begin rehearsals of Out of Sight on arrival.

TONY FARRELL is summering at his home at St. James, L. I.

HYDE AND BEHMAN have begun the construction of a new theatre on the site of their old one, recently burned down, in Brooklyn. The entrance is to be near Fulton Street, but the exterior will not be particularly picturesque, the intention being to lavish all the money possible on the interior instead. The new structure will be a plain, substantial building, with plenty of exits and an abundance of windows. There will be two large galleries, electric lights, and salmon-colored plush seats of the latest improved model. It is thought that the house will be ready to be opened by the first of November

PHIL. W. GOATCHER, the scene painter, will go to Australia shortly under engagement to J. C. Williamson.

BOLOSSY KERALFY intends giving spectacular exhibitions at Weehawken, N. J., this Summer.

MARIE TEMPEST sailed for this country on the *Saale* on Thursday last. She will appear with the company of the Lyric Theatre, London, in The Red Hussar at Palmer's Theatre on the 23d inst.

W. S. ROSS has been engaged by James Reilly as a member of his business staff next season.

WALLACE P. KEFFER, who has been for the past three seasons with the Ada Gray company, has signed to do the advance work for Eva Mountford next season. Meantime he is spending the Summer at his home in Reading, Pa.

LILLIAN WOOD has signed to play the part of Mrs. Brooklyn Bridge in the Tin Soldier company.

HENRY DOBLIN and J. B. Doblin are spending their Summer vacation at Merry Wold Park, Sullivan county, N. Y.

THE new Lyceum Theatre, New London, Conn., has been added to the list of theatres represented by Klaw and Erlanger.

THE erection of a new combination theatre in Jersey City is to begin this week. Assemblyman Michael Mullone, formerly editor and proprietor of the Jersey City *Argus*, has secured the lease of the theatre for ten years and will place an experienced theatrical manager in charge. It is expected that it will open its season about September 1.

HORACE SEDGER and Ivan Caryll, of the Prince of Wales' Theatre, London, are passengers for this country on the *Servia*.

T. D. MARKS, who is now in London, has closed with Maud Branscombe, whose statuesque poses have been made the subject of so many photographs. Miss Branscombe's special usefulness in the International Vaudeville company will consist of doing a song-and-dance and introducing various poses in imitation of famous statues. Mr. Marks has also engaged Aldow and Mlle. Theo for his Vaudeville company, which is to open at the Union Square Theatre on August 16.

FRANK W. SANGER, Sam Nixon, Fred Zimmerman, Charles W. Thomas, Al Hayman and Charles Frohman are all at Long Branch and have nightly conferences at the West End Hotel. What the result of these meetings will be theatrically only time can tell.

MAY HAMPTON is playing the part of Mrs. Haverhill in Shenandoah at Chicago, in place of Dorothy Dorr, while Viola Allen is playing the role formerly assumed by Odette Tyler, who is ill in this city.

LOUISE LITTA will open her season in Chispa at the People's Theatre on August 18. Among the people already engaged are Wash. Melville and wife, Robert Neil, May Buckingham and George Sparks. George E. Gouge has been secured as business manager. The company will go out elegantly equipped with new and unique lithographic printing, while the scenery for the production which arrived on the *Alaska* from England last week will be put into good shape by the well-known scenic artist, Lafayette W. Seavey.

GEORGE THATCHER'S MINSTRELS will open their season this month with an exceptionally strong list of performers. The names are: George Thatcher, John Wild, Thomas Le Mach, W. H. Wood, Frank Shepherd, John A. Coleman, Guy Quigley, George W. Lewis, J. H. Kelley, John Rooney, Roderigo Leo Rapoli, Frank Le Mondue, R. J. Jones, Raymon Moore, H. W. Frillman, Thomas Lewis, W. A. Patterson, Master John Parr, Theodore Metz, W. H. A. Cronkhite, Frank Ellsworth, Neil Sullivan, W. G. Dutschan, Ed. Royce, Emil Seitz, Oscar Hartman, Charles Sturtevant, Arthur Berry, and Henry J. Sayres business manager.

THE following people have been engaged for next season's Howard Athenæum company: Paul Cinquevalli, the Pulaski Brothers, Dutch Daly, Conroy and Fox, Bob Slavin, Jules Ferrers, the Hanlon Brothers, Arthur Forrest, the sisters Waite and the Boisett Family. The organization will open in the Northern part of New York State early in September and after a few weeks of one-night stands will begin a long engagement in this city.

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